

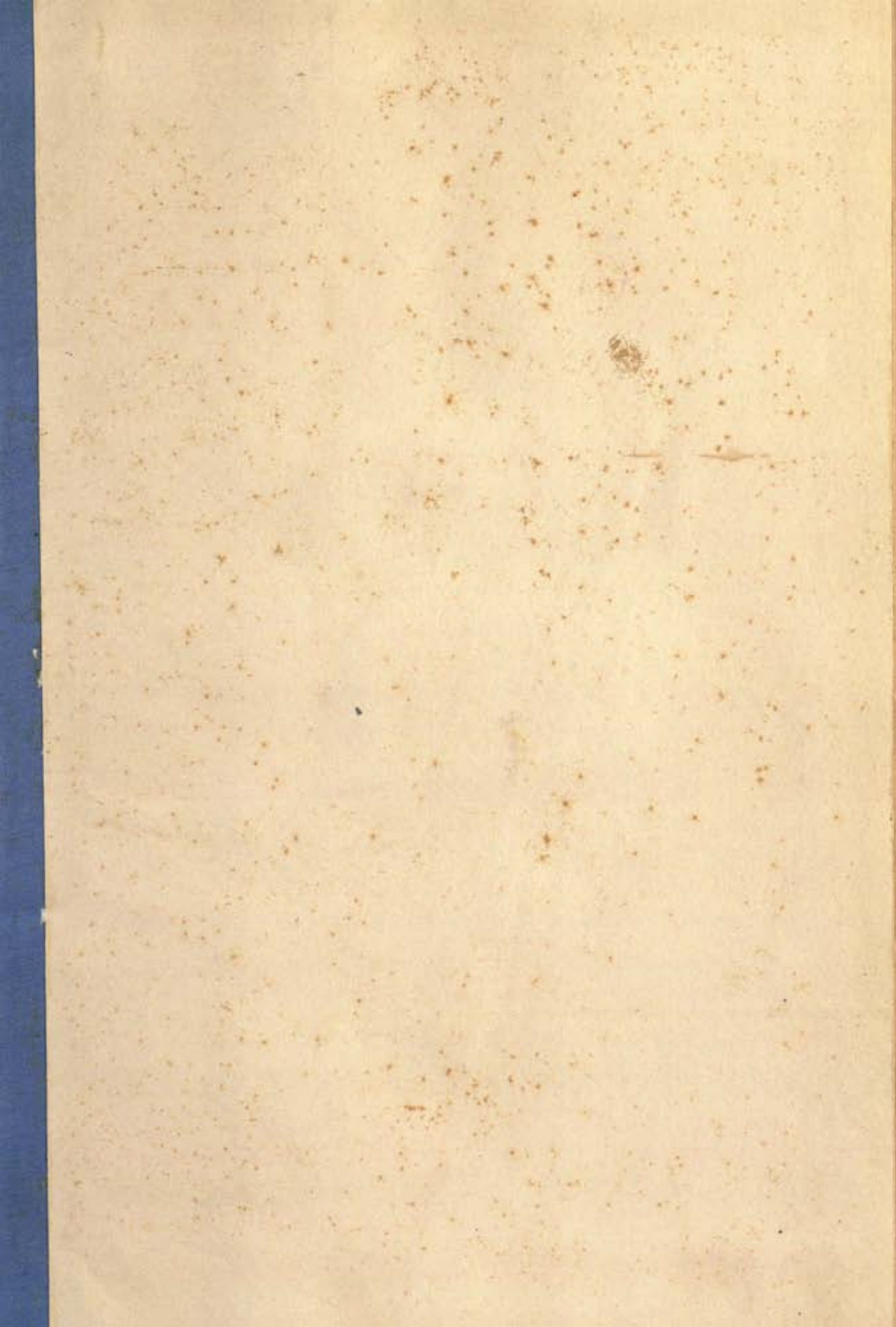
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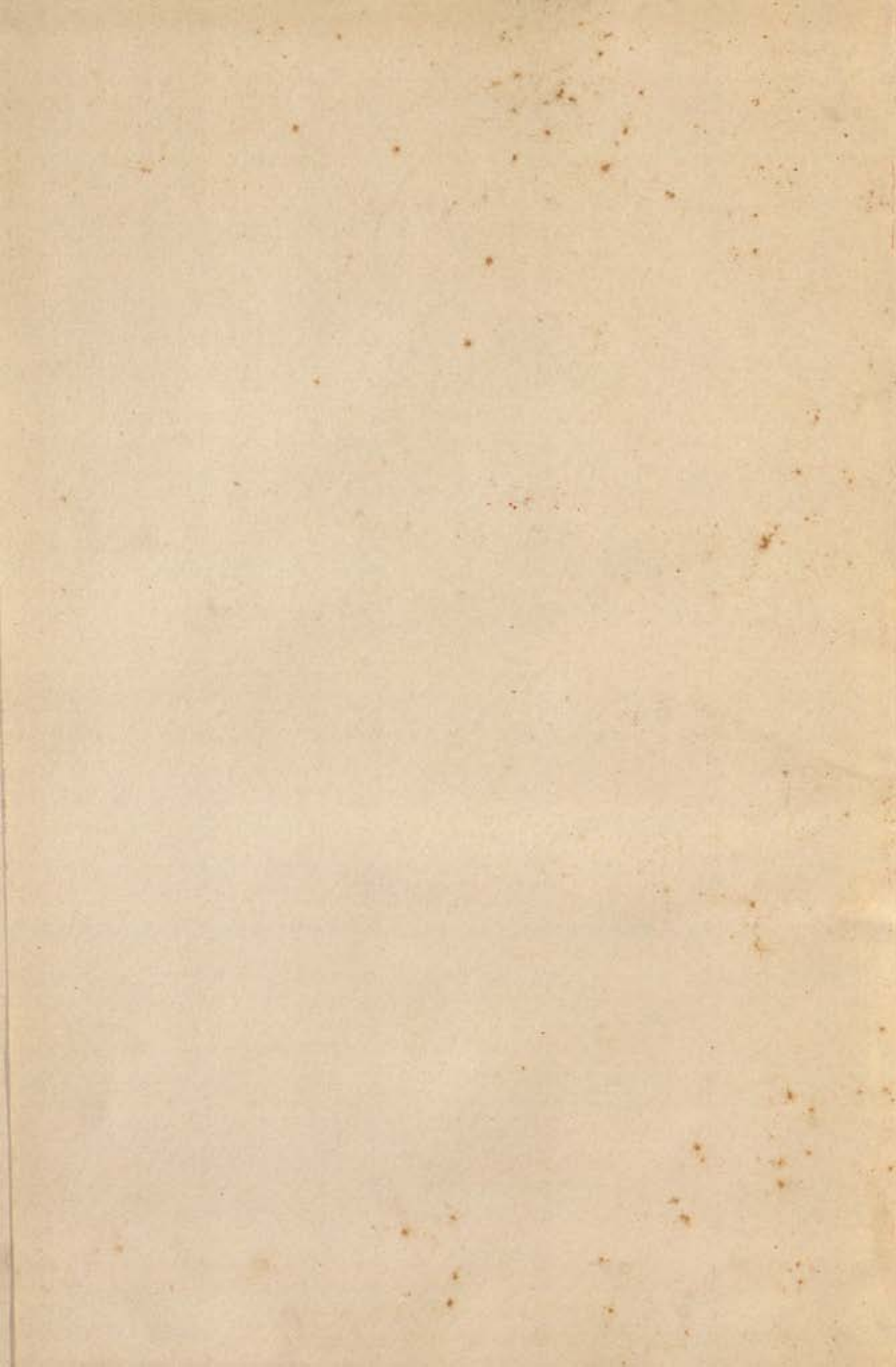
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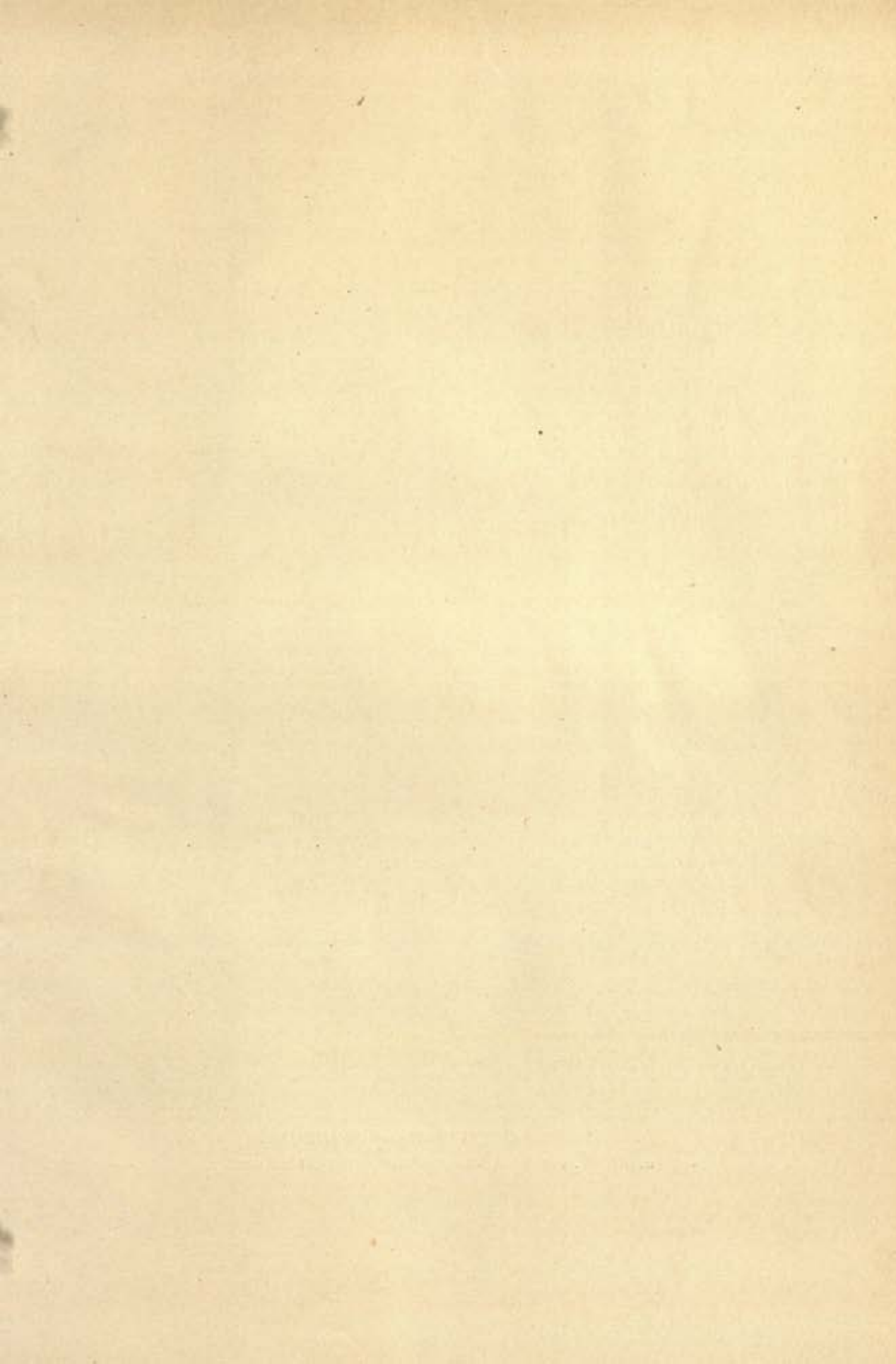
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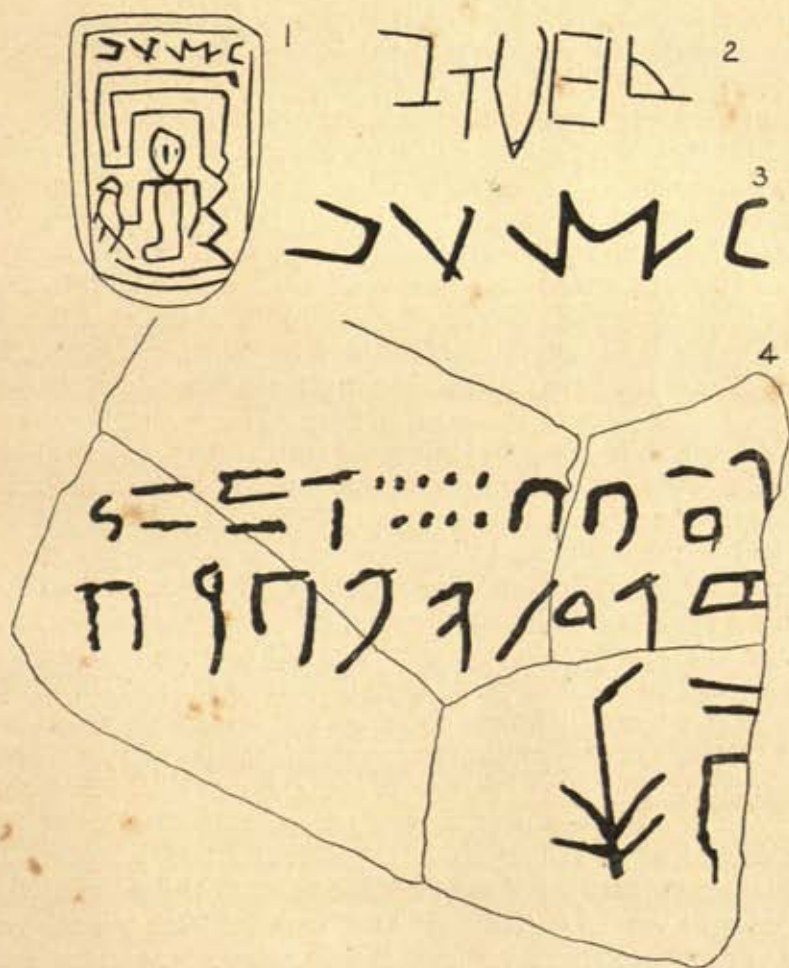


NEGRO CAPTIVE FROM A THRONE.
BRONZE. XVIII DYNASTY, NEW YORK HISTORICAL SOCIETY.

ANCIENT EGYPT.

THE ALPHABET IN THE XIITH DYNASTY.

It is now eight years ago that the *Formation of the Alphabet* placed all the material of the primitive Mediterranean alphabet in order. Since then further evidence has not appeared until this year, except on the much later Semitic arrangement. Two seals of limestone that were obtained from the town mound of Illahun are



obviously of the Middle Kingdom, and one figured here bears a seated man holding a bird, with a rough fret-pattern over the head, and four signs (fig. 1) which are repeated here enlarged (Fig. 3). When clearing and re-arranging all the unexhibited material at University College this summer, the box-full of pot marks collected at Kahun thirty years ago was sorted; among them some pieces of

a line of inscription were at last put together, and form a row of nine letters (the middle line of Fig. 4). The word of five letters (Fig. 2) was found and published in 1889 (*Kahun* xxvii, 85).

There are thus three inscriptions, each of which is dated by different means to the XIIth dynasty; Fig. 1 by the style of the limestone seal; Fig. 2 by being cut on a wooden tool which is only known in the XIIth dynasty, and found in a town of that age; Fig. 4 by being from the same town, and on a jar certainly of that age. The signs are nearly all far older, being known in the prehistoric ages or 1st dynasty; at those times they were probably owners' marks, and may have acquired sounds. But it is now evident that the use of these as letters for consecutive writing was fully established in the XIIth dynasty—that is, on the Egyptians' own dating, as long before the Phoenicians as we are after them.

It seems now fairly clear that there were three systems of writing in Egypt, and each of these is first known with a different race. The geometrical marks of the alphabetic system appear with the first prehistoric people, who seem to have been Libyans. They belonged to the west, and were the source of all the Mediterranean alphabets. Secondly, the later race of prehistoric times, seems to have come in from Syria, and brought in the word-signs, or ideographs, several of which used by them were common in later Egypt. Lastly, the dynastic race brought in letter-signs, by a group of which a word was spelled phonetically. The latter two systems mixed together became the later hieroglyphic system, while the oldest western alphabet continued in use among the foreigners settling in Egypt and perhaps among the lower classes. Long after all this, the Semite got hold of the alphabet and proceeded to spoil it. He degraded the vowels to be variable, owing to his phonetic inflections; he used vague cursive forms instead of the clear uncial signs; and he invented fancy names from the similarities of his shapes of the signs to irrelevant objects. This naming of the signs has nothing to do with their origin, but is like the Irish naming of all the letters from trees, in which there are enough resemblances to the Mediterranean names to show that both come from a common source.

How far is it possible to read these signs, may be asked? The group, Fig. 2, has been read by Dr. Eisler, and accepted by Prof. Sayce, as AHITUB; this seems rather a jump at a well-known name, as the middle sign is not known elsewhere, either as a vowel or a consonant. The seal name, Fig. 3, seems to be intended to be read on the impress, or from the left on the seal, B, V, BH(?), G; the third sign is not exactly known elsewhere, but is most like a sign of the prehistoric, and XIIth dynasty, which seems related to the South Spanish B, perhaps an aspirated form. The large inscription, Fig. 4, begins with a line of the usual formula "year 29, 1st month of Shemu"; then comes the line of alphabetic signs, the first of which is broken, TH(?) GOIF PÖRÖ; below are Egyptian hieroglyphics again, *nes*(?), *per nesut*; "belonging to the house of the king." Is this a bilingual version? Can PÖRÖ be Pharaoh? The O sign is found with this value in Karian and the Runes, and it does not appear in any other alphabet with a known value. As there can be no question of the O and I, the third and fourth letters, this serves to prove that the signs are alphabetic and not syllabic at this period.

Although the long priority of the alphabetic signs in Egypt leaves the tradition of Phoenician origin out of the case, it is as well to point out how hopeless it would be to cling to it in any form. Even Diodoros did not believe in it, for he

says : " There are some who attribute the invention of letters to the Syrians, from whom the Phoenicians learned them, and communicated them to the Grecians when they came with Cadmus into Europe ; whence the Grecians called them Phoenician letters. To these that hold this opinion, it is answered, that the Phoenicians were not the first that found out letters, but only changed the form and shape of them into other characters, which many afterward using, the name of Phoenician grew to be common " (v. iv). This account which Diodoros prefers is quite in accord with what can be traced. The Mediterranean alphabet was modified by the north Syrians (as shown by the vowel-endings of the names of letters), and the Phoenicians changed the forms from uncial to cursive. The order of the short Phoenician alphabet of 22 letters, in place of the full alphabet of 60 letters, was imposed on the world by their being used as numerals which became essential in trade.

When we see how widespread was the full alphabet, it is plain that the Phoenician had only a small part of the whole. There are 23 letters that were used in Egypt, Karia and Spain, all unknown in Phoenicia. There were 10 other letters which the South Arabian had in common with the Mediterranean and the Runes of Northern Europe, yet all unknown in Phoenicia. It seems obvious that there was a very widespread alphabet, from which at a much later time the Phoenician selection was formed.

The Greek maintained a part of this in the five letters which followed the close of the Phoenician series. The evidences for these, and many other details, can be seen in *The Formation of the Alphabet*, and briefly in an article in *Scientia*, December, 1918. The fresh material that we now have proves fully how the Mediterranean alphabet was in regular use for writing as early as the XIIIth dynasty.

W. M. FLINDERS PETRIE.

THE LAHUN CASKETS.

THE accompanying plates show the Lahun jewellery caskets as recently reconstructed in the Metropolitan Museum, New York. A few notes as to the evidence on which the restorations were based may be of interest.

It will be remembered from Prof. Petrie's account of the discovery (in *Ancient Egypt*) that the wood had almost entirely disappeared. Nothing was left of the caskets but a handful of ebony dust, a mass of broken ivory and the remains of the gold decoration. The preliminary sorting of the material was carried out at University College, and the general character of the boxes and outlines of restoration was there determined. Arrived in New York, the first step was to soak the ivory in water, to rid it of the salt which had already begun to work out to the surface. This soaking greatly increased the work of mending, for the pieces in some cases split into a number of thin slivers, and it was necessary to siphon the water very carefully into the soaking dishes to prevent the smaller fragments from floating out of position. It had the advantage, however, of cleaning the surface, and making possible a much closer classification according to colour and grain. It was estimated that upwards of two thousand separate pieces of ivory and gold were involved in the restoration.

Large Casket (Fig. 2).

The wood had almost entirely disintegrated, but the powdery remains showed that it had consisted of light streaky Sudanese ebony.¹ This particular variety of ebony—known in the American trade as marble wood—has been used throughout in the restoration.

The size of the corner-posts was determined by the gold feet-coverings, which had been preserved intact. The length and width between corner-posts were settled exactly by the dimensions of the ivory slabs above the panels (*see* Fig. 2), and the over-all measurements were confirmed by the cornice ivory, of which hardly any had been lost. For the size of the panels themselves exact measurements were possible in some cases, and their number was determined by the 20 gold *dad* signs for the larger panels, and the 16 gold and carnelian squares for the tops of the smaller ones. One of these carnelian squares was missing, but the gold frame for it remained (filled in with coloured plaster in the restoration). The blue glazed strips that had filled the smaller panels were still preserved, but they had lost all their colour, so imitations in coloured plaster were inserted. The width of the dividing strips of ebony between the panels worked itself out automatically, by dividing into the number of spaces required the difference between the slab lengths and the combined panel widths. For the height we had as certain factors the ivory cornice, the gold torus-moulding, the width of the

¹ See Beauvisage, *Recueil de Travaux*, 1897, p. 77. The word "ebony" itself is interesting, as being one of the few ancient Egyptian words that have come down into our own language (𓆎 𓆏 𓆐 𓆑).

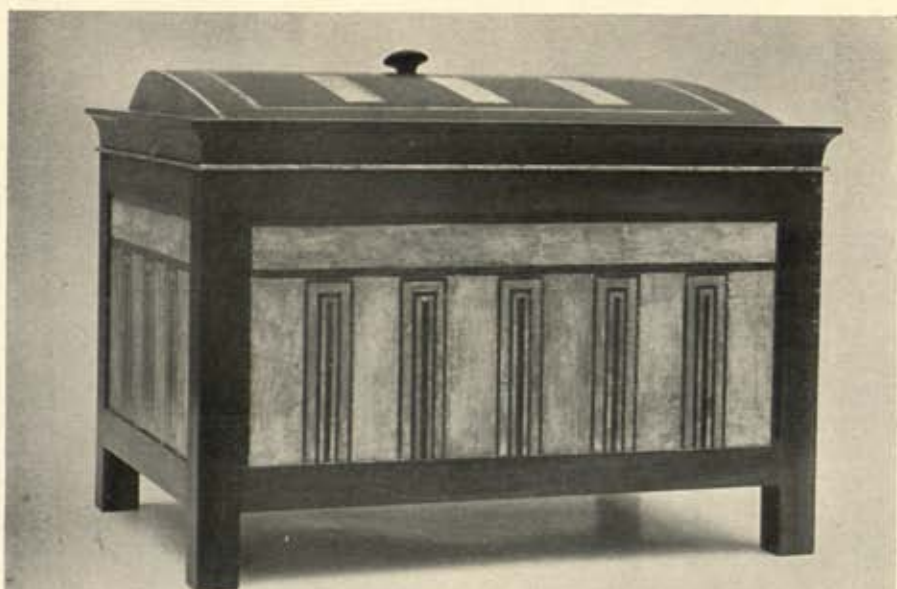


FIG. 1. LESSER CASKET, RESTORED. 1:4.

FIG. 2. GREATER CASKET, RESTORED. 1:4.

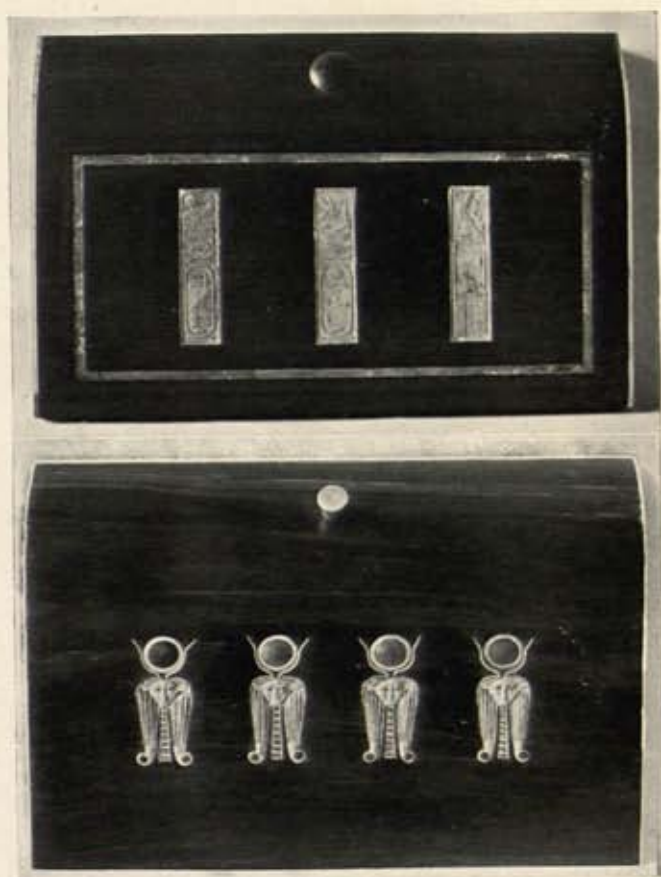


FIG. 3. LID OF LESSER CASKET, RESTORED. 1 : 4.

FIG. 4. LID OF GREATER CASKET, RESTORED. 1 : 4.

slab, the length of the panel, and the height of the gold foot. The ebony strip below the panels was shown to be necessary by the fact that the ends of the panel ivory and of the gold *dads* were left rough: the one above was needed, both for symmetry, and for providing a space for the side fastening-knob. The height of the legs was copied from a box of the same period in the Louvre. Fragments were left of the silver struts at the bottom of the box proper, and the exact shape was given by the rounded ends of the gold feet. The extra bars of ivory below the ends of the casket were a puzzle for a time, but their position also was shown by the Louvre box (No. 1392). It was evident also from marks on the ivory that the ends of the bars were meant to be covered. The narrow ivory strips at the top of the cornice could have gone nowhere else, for on fitting the pieces together a length was obtained which exceeded the measurement on any other part of the box.

The shape of the lid seems at first sight strangely unfamiliar, for on the monuments the tops of such shrine-shaped boxes always have the curve running lengthwise to the box. There was, however, in this case no question as to the direction of the curve, for the ivory that formed the ends of the lid came together almost perfectly. The Hathor heads (Fig. 4) were spaced out on the lid, and the shape of their wigs worked out from the tiny strips of gold. The discs are of carnelian, with encircling rings of gold and silver. The blue of the wig, six of the eyes, four of the carnelian wig-pendants, and the coloured part of the pectorals are restorations.

In addition to the ivory already mentioned there remained over—

- (1) Two slabs about $28 \times 7.3 \times .2 - .3$ cm.
- (2) Two bars $25.5 \times 1.8 \times .4$ cm. Both ends of these bars had apparently been sunk into the wood for a distance of about 3 mm.
- (3) A quantity of strip similar to that used at the top of the cornice. Of this strip there were at least 16 ends which showed marks of having been let into the wood.

These had no place in the exterior decoration, and must have belonged to the inside fittings. The casket may very likely have had a tray at the top for the mirror and razors, and a drawer to pull out below for the toilet vases.¹

There were also preserved two copper fastening knobs—covered originally with gold or silver (?) and a copper bolt and staple.

Small Casket (Fig. 1).

Here there was much less evidence to go upon, and the restoration is in some points frankly conjectural. The bottoms of the ivory panels were irregular and obviously meant to be covered, and a well defined ridge on the face showed clearly the limits of the covering wood. Similar ridges at the bottom of the strip panels made evident the position relative to the wide panels which they occupied. It then became manifest that in order to complete the design the introduction of a third element, in addition to the ivory and ebony, was needed. This we supplied by making use of a red wood, very similar to rosewood, which is common on other known twelfth dynasty boxes. The covering of the bottom of the panels called for an ebony framework, similar to that on the large casket. The gold torus-moulding involved the addition of a cornice—of ebony this time, as there

¹ For an example of such drawers see Carnarvon and Carter, *Five Years*.

were no pieces of cornice ivory—and the ivory lid-ends determined the shape of the cover. The three ivory name-plates on the lid (Fig. 3) seemed lost in the expanse of dark wood, so the ivory and red rectangles were added, though their presence is purely a matter of opinion, as the ivory strip might equally well have belonged to the interior decoration.

In this casket also there was a good deal of ivory that seemed to have no place in the exterior decoration—

- (1) A thin sheet $11.6 \times ? \times .1$ cm. The ends of this sheet were levelled off, whereas the sides were straight. This may have come from a tray.
- (2) Two complete bars $14.5 \times 1.1 \times .35$ cm., and two incomplete shorter lengths. Of these bars one end only can have shown: the other was sawn irregularly, and must have been buried.
- (3) More strips similar to that on the lid.
- (4) Strip $12 + \times .4 - .5 \times .35$ cm. This must have been laid on edge, as the narrower face was the only regular one. One end of this strip was cut straight to show: the other was irregular.
- (5) A few small triangular pieces, $.5 \times .3$ cm.
- (6) 3 complete oblongs $3 \times 1.9 \times .3$ cm.
- (7) 1 complete oblong $7.2 \times 1.1 \times .3$ cm., and remains of at least two more. They were rough at one end, and were apparently meant to be buried 2.5 cm.

Many of the details of these restorations were worked out in consultation with Mr. Winlock, and to Miss Cartland I am indebted for much help in the actual work of reconstruction.

A. C. MACE.

THE BURIAL RITES OF WEST AFRICA IN RELATION TO EGYPT.

NATIVE customs are very various in West Africa, as in other parts of the world, and there is no field in which the variations are greater than in burial rites ; this is owing partly to the fact that burial is largely a family matter in most tribes, and partly to the extraordinary facility with which burial customs seem to be borrowed by a people that will thereafter practise them unchanged for centuries. A comprehensive survey of West African burial customs would be an enormous undertaking, for which detailed information is for many areas almost wholly lacking ; even were this not so, the great number of tribes, and the diversities of custom within what is commonly termed a tribe, would make such an undertaking of necessity encyclopædic in bulk, for at a low estimate there are probably at least a thousand distinct negro tribes.

The term tribe is a vague one in Africa and does not really imply any political unity or even, in many cases, the possession of a common language ; for when we refer to the Ibo tribe, we are embracing under this head a congeries of peoples so diverse in language that two towns within a few miles of each other could hardly communicate with one another in pre-European days ; as the Ibo territory covers thousands of square miles and the people number some four millions, it is clear that the term tribe is, strictly speaking, a misnomer ; none the less, this is commonly the sense given to the term in Africa.

A cursory examination of the burial customs as recorded in the literature, old and new, of the coast, reveals the existence of elements in the burial customs which seem to be of very diverse origins. Some tribes practise rites indistinguishable from mummification as found in Egypt ; others formerly had similar customs but gave them up, sometimes under the stress of foreign invasions, soon after West Africa became known to Europe at the close of the Middle Ages. Side by side with these rites, but associated with them in a single complex we find undisguised cannibalism, which we can perhaps explain as an intrusion of older tribal customs on the sphere of the borrowed rite. A third set of practices, often associated with burial in an underground chamber, and therefore, *prima facie* to be connected with the mummification portion of the complex, is the custom of orienting the corpse, usually facing east. Again, there is a large and important group of customs associated with the practice of removing the head of the corpse, either before burial or at a later period ; this may take the form of exhumation and storing the bones in a charnel house, of depositing the skull in a sacred grove, where ancestral cults have their home, or of handing the skull to a king or chief as the emblem of sovereignty and also the visible embodiment of the spirit of his predecessor.

In certain parts of West Africa we find associated with this custom a well defined practice of head hunting, that is to say, of taking the heads of enemies

for the sake of the magical powers associated with them ; how far these two customs are to be regarded as independent, how far as associated, either both imported or lineally related, it is not easy to say.

This is by no means a complete catalogue of all the burial rites of importance ; we have, for example, a widespread custom of human sacrifice ; in Nigeria, west of the Niger, what is commonly termed a totem is sacrificed at the burial ceremonies, or at least killed and eaten ritually ; and there is in most tribes a custom of second burial, that is to say, the actual interment is followed at an interval of months or years by a second rite, in which there is a second interment of some object representing the dead man. It is a matter of great interest to determine the relation of this element to the features previously mentioned ; for it may be interpreted as a burial of the remains which were originally exhumed in order to take the skull or bones for ritual purposes ; but it may likewise be regarded as a ceremony intended to send the dead man to his own place ; it is, however, possible that these two interpretations are in reality one—simply two sides of the same rite ; but on this point further evidence is needed.

We come to a wholly different cycle of customs in the cult societies, most frequent perhaps in Nigeria, where they form the germ of such powerful secret societies as Oro in the Yoruba country, and from small beginnings have spread beyond their own immediate area, growing in power until they have like the Ogboni, actually become the supreme government of the realm.

In some tribes these customs take the form of dressing up the dead man, in others we get a stage further and find that for the corpse is substituted one of his relatives ; on another line of development a masked figure takes the place of the corpse. All these customs appear to be connected in some way with the practice of dismissing the dead man to his own place, or of calling him to his house to take his place among the worshipped ancestors. They are therefore bound up with one aspect of the rite of human sacrifice ; for over a wide area in West Africa is found a custom of selecting a favourite slave or other person, with whose well being was bound up the life of the person concerned—in other words as a double or human representative of the genius, which was on the Gold Coast known as *kla* or *aklama*. In view of the widespread Egyptian influence traceable in reincarnation beliefs no less than in burial rites, this word seems to be referable to the Egyptian *ka* ; there is a common suffix *li*, of uncertain meaning, which often assimilates its vowel to that of the root ; the root vowel is not infrequently dropped, and it is therefore clear that *kla* is a regularly formed derivative of *ka*.

In connection with the reincarnation belief may be mentioned the Kisi custom of putting upon the grave steatite or other statuettes, regarded as the representatives of the dead man.

I have mentioned above the use of an underground chamber ; we may perhaps regard as a variant of this the provision of a side chamber to the grave, often shut off, before the earth is put back, by branches or logs ; the usual native explanation is that it is intended to keep the earth from coming in contact with the body, but this may be of the nature of an aetiological myth. In a variant of this custom we find what I propose to term a hood grave, in which a lateral cavity is provided for the head. Also connected with the underground chamber complex is perhaps the tumulus, commonly of earth, raised above the grave, or sometimes above the body deposited on the surface and covered with the roof of a hut. In certain areas we find monoliths and stone circles associated with

burial; but there is no evidence, except in the Northern Provinces of Nigeria, that these burials were the work of an indigenous race.

In a certain number of cases canoe burial is found; in others the corpse is placed in a pot, or covered with a pot.

In a few cases, notably that of the *griot* or musician among the Mandingo, the corpse is placed in a hollow tree, the explanation being that if it were placed in contact with the earth, a drought would be the result. It is possible that the *griot* is an immigrant, and that in this rite we have a reminiscence of his native mode of burial. In certain other cases, for example, those of women who die in pregnancy, those who die of "bad diseases," or those who die in debt and have no relatives who will undertake the responsibility of disposing of the corpse and shouldering the burden of debt, the dead body is exposed.

A few tribes west of the Niger put cowries or gold in the mouth of the corpse, and explain the custom as intended to supply the deceased with ferry money with which to pay his passage across the river of death. In one case gold plates are or were put over the eyes, mouth and nose of the corpse; but this is clearly associated with a different cycle.

As regards the position of the grave and similar questions, there is a good deal of variation. Some tribes bury a man in his own house and abandon it, others bury him in the house and continue to use it; many bury in the fields or bush, some by the way side, some, especially in the case of chiefs, in the bed of a running stream. There may be a vault for all the members of a family, or an area set apart for their graves, or certain localities may be reserved for those of a certain rank or age.

More or less independently of all these elements varies the actual position of the corpse, which may be extended on its back, upright, squatting, lying on its side in a contracted position or otherwise. It frequently happens that the precise orientation of a body is not ascertainable for lack of data as to the position; a further difficulty arises from the fact that we cannot compare, in respect of orientation, the customs of a tribe that lays the corpse on its back with those of a tribe that lays it on its side, at any rate without direct evidence as to what view the native takes of the matter. If a man is buried with his head to the west, it may or may not be true that he is supposed to be facing the east. For if at one time the corpse was laid on its side, for which was substituted at a later period extended burial on the back, it is clear that the orientation would be changed unless the orientation of the grave underwent a simultaneous alteration.

It is impossible to discuss here in their relation to Egyptian practices even a small proportion of the customs here passed in review. It will be enough to deal with three or four items, mummification, decapitation, orientation and the like.

Regarding mummification customs it is perhaps hardly necessary to argue at length the Egyptian origin as an alternative to convergence; no theory of convergence will account for agreement in non-essential details, though it is of course possible that one or two such cases are pure coincidences. A few cases, however, of mummification may be cited. In Sierra Leone, then known as Bulombel, early in the fifteenth century when an important man died his body was opened at the side and the entrails taken out and washed; the cavity was filled with sweet-smelling herbs like mint and the body rubbed with palm oil; meal and salt were added to the herbs introduced into the body cavity.

This custom is now no longer practised, so far as I know; it seems to have disappeared after the Manes invasion of the sixteenth century, which imposed

on most or all indigenous tribes paramount chiefs of alien birth, whose burial rite was that still in use at the present day.

This present system is the burial of the body in the bed of a running stream, and we may suspect that it was also accompanied with decapitation; for in the present day the Temne chiefs, or some of them, preserve the head of their immediate predecessors as a magical instrument.

On the Ivory Coast the Baule take out the entrails of a dead man, wash the cavity with alcohol, and introduce a mixture of alcohol and salt to replace the entrails; the orifices of the body are plugged and gold plates put over the eyes, nose, etc.

The Asanti kings, the Ata of Ida and other potentates, were or are mummified and their bodies preserved for years; it is of interest to note that in the case of the latter, who is of the Igara tribe, the bodies of four Ata remain unburied; for it is the custom, it appears, for the dignity to pass in rotation to four families, and the Ata of each family must have in his keeping the body of his immediate predecessor of the same family.

Among the Jukun, whose king is or was slain by his successor, the entrails are removed, and the corpse is smeared with butter and salt; then it is dried over a slow fire for two or three months; finally the death is announced to the people, and the slayer of the dead man takes his place, stepping over the corpse in the course of the accession rites.

In the Kukuruku country the king of Ijeba is inhumed for a fortnight after being rubbed with alcohol; this temporary measure may or may not be related to the custom of mummification. The simpler and more widespread practice of drying the body over a slow fire, recorded among the Gambia tribes, in several parts of Nigeria and probably elsewhere, is also of uncertain origin.

I have alluded above to the hybridisation of customs; this is very marked in the case of some of the rites in the mummification complex. On the Gambia the corpse is dried over a slow fire, then buried in a side-chamber grave, the aperture of which is closed by the door of the dead man's house; a few days later it is exhumed, boiled with rice and eaten by the relatives. There can be very little doubt that in this case there are traces of customs belonging to several distinct systems; this is equally clear in the case of the Baya of Central Africa, who bury the corpse in a stream after disembowelling it.

In the present day we often find that smoke-drying the corpse is resorted to, if the burial is delayed for any reason, such as lack of funds for the necessary feasts; in other cases the body is quietly buried and the rites postponed till funds accumulate. This may be one of the origins of the custom of second burial mentioned above.

It is of course possible that some of these rites are indigenous, but it seems hardly possible to maintain that the procedure of mummification—disembowelling by a lateral opening, treatment with alcohol, sweet-smelling herbs, salt, honey, etc.—has been evolved independently. At the same time there is scope for enquiry into Egyptian origins; for there is the possibility that both sets of customs go back to a common source. If the Egyptian origin of the complex discussed above seems manifest, the case is very different when we come to the decapitation rite; there appears to be evidence that the same practice prevailed in Egypt at an early period; but there is comparatively little evidence that it was also common in historic times. In any case there is little reason to associate it with the mummification complex. We cannot therefore argue that the ascription

of an Egyptian origin to mummification, as practised in West Africa, necessarily entrains the attribution of a like origin to other customs, not in themselves typically Egyptian, nor associated with those Egyptian customs and beliefs for the transmission of which we have good *prima facie* evidence, merely on the ground that at some period a custom of decapitation, which outwardly resembled that of West Africa, was known in Egypt.

Two grounds have been assigned for the Egyptian custom of decapitation ; it was intended firstly to facilitate the entry of the deceased into the other world ; secondly, to prevent his return to this world. So far as can be seen, neither of these motives is operative in West Africa. The corpse which is beheaded is that of the witch, and the motive is to prevent its return to the scene of its malefices ; but in the case of the ordinary man, an invitation is given him to enter his house and join the body of ancestors to whom prayers and sacrifices are addressed. The admission of the negro to the other world is facilitated by the due performance of burial rites, including sacrifices, not by mutilations of the corpse. Where the latter take place, they are associated with the preservation of the skull in connection with the cult of ancestors.

On the whole it seems probable that the Egyptian explanations of the custom are secondary. If the rite was practised at an earlier period, the reason for it must have been forgotten, or lapsed with the introduction of a new cycle of ideas. It is virtually impossible to derive from Egypt the skull customs of the West African area, even if we only include in our survey the rites that have to do with the heads of relatives. It becomes still more impossible to associate the customs with those of Egypt when we take account also of the ceremonies connected with the skulls of enemies ; for there is, so far as I know, no evidence that head hunting was ever an Egyptian practice.

As regards orientation, it is well to remember that the orientation of the grave is necessarily different from the orientation (*i.e.*, the facing) of the body, unless the latter is on its back ; in the latter case the term orientation is used in a vague and somewhat anomalous way, for the direction in which the corpse would be facing if it were stood upright. It is noteworthy that some authors confuse this point ; one author for example records that the Mascagnes of Senegal grill the body with rice, remove the skin and bury it in a pot, which is put in a side-chamber grave ; but when he adds that the grave runs east and west and that burial takes place with the face to the east, it is not quite clear what he means.

Generally speaking, when the corpse lies on its side, it faces east ; this is the case with the Mosi, the Mandingo, the Wolof, the Serer and the Bambara in the west, and with the Dakakari, the Hona, the Kerikeri, the Nupe and other tribes of Nigeria ; as exceptions, the Kilba and Marghi bury their dead facing west.

Where we have to infer from the wording of the report that the corpse is on its back, there is more variation ; the Gbandi bury with head to the west, so do the Mumbake of Nigeria. The Dukawa and Mumuye of Nigeria bury the body with head to the east, the Kambari with head to the south. While the Miriam turn men's heads to the north, women's to the south, the Kaje turn men to the west, women to the east, and the Kisi on the borders of Sierra Leone reverse the positions.

If it is true that the orientation of a corpse is in the direction from which the tribe originally came (or possibly in the direction from which the custom

practised by the tribe originally came), it is of much importance that, in the comparatively small collection of scattered notices, complete agreement is found among the western tribes, and that the tribes of Nigeria should for the most part follow the same custom. As to the signification of the direction in which the head is laid, it is possible to speculate at length without arriving at results of much value. First and foremost we need to know the native view on the matter. If the statement as to the direction of the dead was made *sua sponte* by an informant, it is one thing; it is quite another if the answer was elicited by a leading question.

I do not propose to discuss here the relation of the rites briefly described in this paper to those of Egypt; but it seems desirable to note the close agreement of many of them with the customs of Indonesia, which has, on grounds of material culture, been regarded as connected with the West African area. First of all, the skull cult and associated head hunting finds its explanation far more naturally in this culture than in Egypt or North Africa, though it must not be forgotten that head hunting is also a Balkan amusement.

The preservation of the body pending the performance of the final ceremonies is likewise Indonesian; and it is the practice to close the apertures of the body as a protection against evil influences of a magical nature; we have seen that this is also done in West Africa, though the grounds for the custom are not stated. The treatment of the body by fire is practised in Timor as a means of hastening the process of decomposition, *i.e.*, in order to separate the flesh from the bones, without which the final rites cannot be performed, which send the soul to its own place.

Cannibalism, associated with rites of another order on the Gambia, is a method of disposing of the flesh in Indonesia, and likewise a ritual repast. The reason for not consigning the body to the earth before decomposition is ended, is that the earth is holy and may not be polluted; this recalls the side-chamber grave and the precautions taken to prevent earth from touching the body. This ritual is commonly interpreted in West Africa as being in the interest of the corpse, but this may well be an afterthought.

In Indonesia the chief's successor is not appointed till decomposition is finally ended. In Sierra Leone the new chief is secluded for a period and the death of the old chief not mentioned, though it is probably no secret; an analogous case has been mentioned above. These customs find their natural explanation in the Indonesian rite and its explanation. An interregnum for the death of the king is also common to parts of Indonesia and West Africa. Finally, ossuaries, which are known to the Wolofs in the far west, and also to some of the Ibo east of the Lower Niger, are an Indonesian custom.

It may appear a bold hypothesis to derive important elements of West Africa belief from an area comparatively remote like Indonesia. I put forward the hypothesis tentatively in the first instance, conscious as I am of my ignorance of matters Egyptian; but if Egyptologists find it impossible to explain the rites common to Africa and Indonesia by reference to well-established Egyptian customs, practised at a date that makes transmission to other parts of Africa probable, I submit that the Indonesian hypothesis may be accepted as a working explanation of the data.

I need hardly recall the fact that musical instruments, weapons, architectural features, and other elements of West Africa culture have also been traced to Indonesia. For these the question arises whether they were transmitted

direct, or *via* the south coast of Asia. We have also to solve the problem of whether they were carried by people of whose culture they formed an integral part, or whether they were transmitted much as manufactured goods in our own day pass from hand to hand. Architectural resemblances are perhaps less easily explained in this way than similarities in readily transportable material like weapons; but it seems still more difficult to account for the transmission of burial customs independently of the movement of peoples, in large or small numbers. The field of burial rites therefore seems to be on the whole a favourable one for arriving at a definite decision, and I put forward these facts and suggestions in the hope that Egyptologists may furnish valuable material for the final solution of the problem.

NORTHCOTE W. THOMAS.

A NEGRO CAPTIVE.

(See *Frontispiece*.)

PIECES of royal furniture are so rare, outside of the Cairo Museum, that we should notice a figure in the collection of the New York Historical Society. This figure of a kneeling negro, with his hands bound behind him, evidently has been for some object like a royal footstool. The king Amenhetep II as a boy is shown resting his feet on a group of captives, five beardless negroes and Hittites, and four bearded Syrians, making up the traditional nine subdued peoples, often shown as nine bows beneath the king's feet. The negroes of this footstool, figured in the tomb of Ra (Lep. *Denk.* III, 62), have the elbows tied behind them, and are kneeling as here. The casting of a bar between the feet was doubtless to provide for attaching them to the furniture round which it was to be ranged with other captive figures.

The casting, from its complexity, must have been modelled in wax, and cast *cire perdue*. It is said to be "exceedingly heavy" which seems to show it to be a solid casting without a core. The specific gravity would settle that. The head has been burnished, the front partly so, but the back between the arms is left with the original skin of the casting. From the absence of polish on the knees it does not seem ever to have been actually mounted and used, as any wear of handling and cleaning would have smoothed the prominent part. Probably this has been found as left behind in a workshop. The illustration here is of the actual size, for which I have to thank Mrs. Ransom Williams, who has lately been describing the collection of the Historical Society.

W. M. FLINDERS PETRIE.

ON QUEEN TETISHERI, GRANDMOTHER OF AHMOSE I.

IN a well known inscription from Abydos, King Ahmose I recounts how he erected a pyramid-chapel in the Sacred Land to "the mother of his mother and the mother of his father, the Great Royal Wife and Royal Mother Tetisheri, triumphant," whose tomb was in the Theban Necropolis, and whose cenotaph was already built in the Thinite nome.¹ The King first expressed a desire to accomplish this act of piety while talking with his wife Ahmose-Nefretiri "seeking the welfare of the departed." There is, it is true, no definite statement as to how long the grandmother of King Ahmose had been dead, but one gets the impression that she had died several years before, and that the cenotaph already erected in Abydos was either beginning to fall in ruins or that it belonged to an earlier reign and was therefore not as sumptuous as Ahmose thought fitting for his ancestress. In other words, it would seem fair to say that she was not only genealogically two generations earlier than Ahmose, but that historically she belonged wholly to that earlier age.

I must confess that some time ago in beginning a study of the XVIIth dynasty I started on this supposition, but I eventually concluded that such an interpretation of this text was impossible. About twenty years ago Erman discovered (*A.Z.* 1900, p. 150) that an XVIIIth dynasty *Book of the Dead* from Abusir, and now in Cairo, had been written upon a piece of papyrus which had already, at the beginning of the dynasty, been used for some farm accounts. At the end of these he could make out :

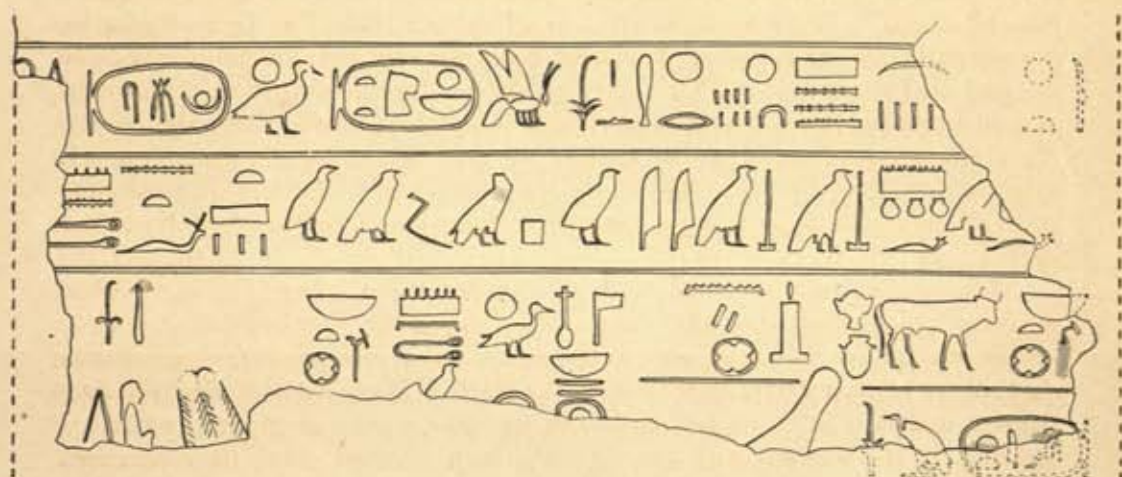


Erman judged that reference was here made to actual estates of Sitkamose and Tetisheri rather than to their chapels or tombs, and nothing to the contrary appears ever to have been advanced. Taking this as the case, then Tetisheri and Sitkamose were endowed with estates presumably near Abusir, for it would not be very likely that a scrap of paper of this sort would travel a great distance from its point of origin.

The interesting point is that the only villages to-day called "Abusir"—I base this statement on the Baedeker maps—are in the Fayum and north towards Memphis, and that of these the "Abusir" of the Cairo Museum records is doubtless the well known one in the Memphite Necropolis. As late as the reign of Kamose

¹ Gardiner in *Abydos* III, pp. 43 ff; Breasted, *Ancient Records*, II, pars. 33 ff; Sethe, *Urkunden des 18ten Dynasties*, p. 26, translations, p. 14.

this region was well within the domain of the Hyksos whose southern frontier was Cusae-Meir (*J. E. A.*, 1916, p. 108-10). Since Tetisheri was a Theban princess she could scarcely have held title to land in the North until after the expulsion of the Hyksos. I was therefore forced to the conclusion that Tetisheri survived the expulsion of the Hyksos, or in other words, that she lived into the reign of Ahmose. The only alternative solution of the difficulty would have been to suppose that the campaign of Kamose was pushed to the point of taking or beleaguering Memphis and thus freeing Abusir and its neighbourhood, but of this there is no other evidence. Having come to the conclusion that Tetisheri survived until the reign of Ahmose, it was very gratifying to me to have it confirmed by an unpublished fragment of a stele in University College, London, pointed out to me by Prof. Petrie, who bought it in Egypt some years ago, and through whose courtesy I am able to bring it out at this time.



The stele has a semi-circular top with the usual winged disk in the lunette. Its width is thirty-eight centimeters. The lower part is entirely broken away. The very brief inscription announced that "[In the . . . Year], IVth Month of Summer, 17th Day, of His Majesty The King of Upper and Lower Egypt Nebpehtetre', Son of Re' Ahmose, given life, [he built] anew this wall as his monument to his father Montu Lord of Thebes, the Bull in the midst of Hermonthis." On the left can be seen the tops of the plumes of "Montu, Lord of Thebes." On the right is the peak of the White Crown worn by "The Good God, Lord of the Two Lands [Nebpehtetre'] Son of Re' [Ahmose]"

Behind Ahmose there stood a Queen whose figure was, properly, shorter than that of the King, and whose name is given as "The Royal Mother Tetisheri" in which the first Δ and the \mathfrak{K} are unquestionable, as Prof. Petrie demonstrated to me, and the lacunae impossible to fill satisfactorily except with another Δ and \mathfrak{K} .

Here Tetisheri is surviving the coronation of Ahmose and participating in the restoration of the Temple of Montu in Thebes. The Abusir farm accounts show that she lived to see the Hyksos expelled, and on that occasion received from her royal grandson an estate in the reconquered North. Her death, of course, took place before the reign was out, and even before Ahmose contemplated building an extension monument in Abydos; because a first cenotaph was put up there in her honour at the time of her burial at Thebes. It was only toward the end of

the reign, while the King was erecting his false pyramid and tomb in the Sacred Land, that he erected the second cenotaph found by the Egypt Exploration Fund in 1903.

There is one more point to be remarked. In what we must presume was an important official function, the Petrie Stele shows the Dowager Queen Tetisheri accompanying the reigning king to the exclusion of all others. In the same way on a temple built for Ahmose shortly after his conquest of Nubia, the viceroy has caused the King to be shown with the Dowager Queen Ahhotep alone (*Buhen*, p. 87, xxxv), and one is naturally led to remember that in Karnak Ahmose set up a proclamation, in the course of which he decreed that Ahhotep be shown practically the same deference as was shown himself.¹ In short, the terms of the document (an endowment of the Amon Temple of Karnak), sound very much like the declaration of a regency during the king's absence from Thebes, or a republication of the proclamation of regency on the occasion of the endowment of the temple. Late in the reign this prominent place in affairs was taken by Ahmose-Nefretiri, the wife of King Ahmose. It is she who shared with the King the honour of building Tetisheri's second cenotaph, and she who appears with the King on a dated monument of the twenty-second year,² and following her husband's death she occupies the place of honour throughout the reign of her son Amen-hotep I, and even appears on the coronation stele of Thotomose I.³ Taking the clue given by Ahhotep, we may conclude that these queen-mothers appear on the monuments because they are the regents or potential regents at the time. This would be Tetisheri's position in the "Year . . ." of the Petrie stele, a year to which we must unquestionably give a low number.

Tetisheri must be looked upon therefore, as in every way a predecessor of that remarkable line of XVIIIth dynasty queens whose rights and prerogatives were so high that they were virtual rulers of the country. Presumably it was in them that the family strain was purest and through them that the inheritance passed. Most of them survived their husbands, and in widowhood held enhanced influence. For about a century the royal family was to all intents and purposes a virtual matriarchate. The active, warlike functions and the ritualistic offices were the men's, and officially they took precedence, but a large share in actual government evidently lay in the hands of this line of women.

Tetisheri is not only the earliest of this line whose name has survived—she must have actually headed it, for she was by birth a commoner whose parents were known by the simple styles of the Honourable Tenna and the Lady Neferu (*Ann. Serv.*, 1908, 137). Lowly as her origin may have been, however, she was the ancestress of a line of women famous in Egyptian history: Ahhotep, Ahmose-Nefretiri, Ahhotep II, Ahmose and finally Hâtshepsut with whose ambitions the female line of the royal family reached its climax and suffered its eclipse.

H. E. WINLOCK.

¹ Legrain, *Ann. Serv.* IV, pp. 27-29; Sethe, *op. cit.*, p. 21; translations, p. 11.

² Breasted, *A. R.*, II, pars. 26 ff; Sethe, *op. cit.*, p. 24; translations, p. 13.

³ Sethe, *op. cit.*, p. 80; translations, p. 41.

REVIEWS

Leçons sur l'Art Égyptien.—By JEAN CAPART. 1920. 8vo. 541 pp. 20s (Vaillant-Carmanne, Liège).

This is the text for the 200 plates which appeared in 1911 as *L'Art Égyptien*: when conditions improve in the world a special series of illustrations are promised, and this is called a provisional edition. After an historical introduction, the early civilisation is described, the oldest monuments, the sources, materials, and forms of architecture, the conventions and ideas of the Egyptians. The temples, tombs and statuary of the Old Kingdom are described. The architecture and art of the Middle Kingdom come next, and then a fuller treatment, on the same lines, of the material of the New Kingdom and the later period. New ground is broken by the enquiry as to the connection of the scattered statuary without a history, which was dispersed by Mariette and others without record. The work is full of remarks or critical detail, which cannot be summarised, but need full consideration; such reading will well repay attention, however much others may feel a different appreciation of the questions. Unfortunately there is no index, and only a scanty table of contents.

Le "Pseudo-Gilgamesh" figure sur le couteau Égyptien de Gebel el 'Arak du Louvre.—By J. CAPART. And *Note de M. G. Bénédicté*. 8vo. 15 pp. (Comptes Rendus Acad. Ins. 1919). The hunting scene on the seal of Den, and the sign *qes* of Cusae, are here produced as Egyptian parallels to the hero and lions on the handle. Further, the personal names Qesmer and Qes-em-hot are quoted as evidence that Qes was a deity. The phrase "Cusae leads" is, however, like that of "Memphis for ever," yet we do not say that Men-nefer was a god. This endeavour to regard the hero and lions as Egyptian in origin entirely ignores the striking dress which is northern and not Egyptian, and the cold-climate fur of the lions. These alone would prove a northern origin, regardless of the form of the group.

M. E. Pottier remarked that the aspect of the group was Asiatic, above all in the hair, dress and long beard of the figures. To this Dr. Capart replies inconclusively.

M. Bénédicté replies that the *qes* figure is the old group of restraining the long-necked panther, as on the palette of Narmer, and is not a lion-hero: also that the royal figure in a quilted robe (*Abydos* II, xiii) is more Asiatic than Egyptian in style. He asks how can we escape from the fact that the more Egyptian art is seen in its primitive aspect, the more evident is its relation to Mesopotamian art? In this, however, only the art leading to the dynastic age is considered; the art of the true prehistoric is outside of this comparison.

Bericht über die grabungen . . . auf den Friedhöfen von El-Kubanieh-Süd. Winter 1910-1911.—By HERMANN JUNKER. 4to. 1919. 227 pp., 56 pls. (Akad. Wissenschaften in Wien).

The site of this work was nine miles north of Aswan on the west bank of the Nile; the periods of the cemeteries described are prehistoric, XIIth dynasty, and

Byzantine. Of the prehistoric age 24 plates are occupied with views of 96 burials. 8 plates are of pottery of dynasties 0-1, all common; 7 plates are of slate palettes, ivory pins, comb, and falcons, finger rings, beads and shells, flint flakes, and a rectangular copper axe, two bracelets, tweezers, fish-hook and needle, all of copper. Of the XIIth dynasty are 8 plates of burials, 3 of beads, a few scarabs and cylinders and bone armlets, harpoon, wand, and *user*. Five plates are of Christian burials. It is sad that such excellent and careful work was not rewarded by a single object of importance, the lavish publication only concerning material quite familiar and usual. The best object is a white-lined bowl (in the text) with a spotted disc in the midst, from which radiate 23 palm branches. A few pot marks are mostly of animals, and a few signs. The catalogue of graves is not in any order, so reference is difficult, and the pottery is insufficiently typed.

The graves of the XIIth dynasty were shallow rectangular pits in the rock, or lined with bricks. A cylinder of Amen-em-hat III, another of the XVIIIth dynasty, and 5 usual scarabs of XIII-XVth dynasty were found. There were fragments of many cartonnage masks, pottery, and four small alabasters, all as usual. The date, by the cylinder and one cartonnage, probably extends to the XVIIIth dynasty. When there are so many important sites still needing record, it seems that the care and publication spent here should be given where it is needed, rather than to a poor cemetery of this kind.

Prehistoric Cultures and Races of India.—By PANCHANAN MITRA. 8vo. 88 pp. (Calcutta University Journal, Dept. of Letters, 1920).

This paper by the professor of prehistoric archæology needs notice, as it concludes that "the pre-dynastic Egyptians and the chalcolithic Indians very probably belonged to a common 'Erythraean' race; the home of that ancient race was most likely Punt in Ta Netar, which though finally located in Africa, had also a counter-part on the Indian shore of the Arabian sea; and Ta Neter, the land of gods, was probably an early colony from pre-'Aryan' southern India and Punt from the Pounnata of Ptolemy in Southern India."

The existence of a long age of copper is recognised in India, but as it is all pre-historic it attracts less attention than the iron age. Iron is named in the earliest writings, but as the Vedas are not earlier than 1200-800 B.C. this does not precede iron in the west. It is claimed here that the iron age in South India was active in 1600-1500 B.C., and spread thence to Mesopotamia, but no evidence of so early an age is given. The iron-using people were agricultural, had weaving, gold and bronze (? copper) ornaments, and kept buffaloes, sheep and goats. Iron was wrought as swords, daggers, spears, javelins, lances, hatchets and spades. Rude stone monuments were erected. Two modes of burial were followed; mostly urn-burial under megaliths, or in long cists, less usually by cremation.

The similarity of the pottery to that of Egypt and East Mediterranean, and a like series of owners marks, is the main ground for a connection. This connection would be with the prehistoric Egypt, and not the dynastic, whereas the theory given is that the Sumerian (or dynastic Egyptian) was linked with the Dravidian. The resemblance of Punt to Pounnata in India is not much to rely on; and that of Ta Neter to Teu Nodr "country of the gods" will not work, as it is not *nodr* but *teu* that means god. Before granting an Egyptian-Indian connection we must see clearly which of the races on each side is specified, and how far India, undated before 1200 B.C., can be linked with stages in Egypt thousands of years earlier.

PERIODICALS.

Aegyptus; rivista Italiana di Egittologia e di Papirologia.—
1920. 30 lire ann. (R. Accademi Scientifico-letteraria in
Milano via Borgonuovo 25.)

We must welcome fresh activity in our science on the Italian side, in this journal, which is to be issued quarterly, to comprise 400 pages annually, though the first two numbers indicate more than 500 pages for the output. The classical age and the papyri are naturally the main interest to Italy. Prof. Calderini is the chief editor.

LUMBROSO, GIACOMO.—Comments on Arrian's account of the founding of Alexandria (III 1, 4) and on the Heroeion to Hephaistion at Alexandria, and in Pharos (VII 23, 6).

FARINA, GIULIO.—*I popoli del mare.*—This is a review of the various lists of foreign peoples. The analysis of the 87 articles belonging to the Keftiu, of which 60 are Syrian, is set aside because we do not know all the products of countries in 1500 B.C., and artists may have made mistakes. It is just this looseness of treatment which Wainwright exposed, by showing that the artists were consistent, and that confusion arose by the mistakes of commentators. The conclusions reached are that the Luku were of Lykaonia, the Shardeni of Pisidia, the Pulosathu, Zakkaru and Daanona of Lykia, and thence the two former settled on the coast of Palestine.

ARANGIO-RUIZ, VINCENZO.—*Applicazione del diritto Giustiniano in Egitto.*—A discussion of the law as shown by the Byzantine papyri, published by Jean Maspero.

CALDERINI, ARISTIDE.—*Ricerche sul regime della acque nell'Egitto greco-romano.*—This recites the various attention to canals and water-works in Egyptian history, beginning with the director of the inundation under Azab; there is, however, an earlier one under Den, and the mace-head of the Scorpion king, portrayed making canals before the Ist dynasty. The reference to canals in the Greek papyri are all collected and discussed, with a list of names of 50 canals, and restored plans of properties along the canals.

NORSA, MEDEA.—*Un nuovo prossimo volume di papiri della Società Italiana.*—This volume will contain 140 more Zeno papyri, and 80 of Roman and Byzantine age.

DE FRANCISCI, PIETRO.—*Il papiro Jandanae 62.*—A Byzantine business letter discussed with the Justinian law.

BRECCIA, E., gives a summary of the Staff of the Cairo Museum, an abstract of Dr. Reisner's recent work, a report of museum work and accessions, and results at Alexandria. Reviews follow, mainly on papyri. Lastly the outline of a system of bibliography, and 361 entries classified, of recent publications.

PART 2. LUMBROSO, GIACOMO.—On the letter of Aristaeus, referring to animals unclean among the Jews. This seems now to be accepted as genuine.

MAROI, FULVIO.—*Un document ob ilingue di datio tutelae dell' egitto greco-romano*.—This Greek and Latin document published by Grenfell has a formula of initials, which is here amplified thus:—d (escriptum) e (t) r(ecognitum) e (x) e (xemplari) b (ibliothecae) t (abul.) s (uper) s(cripto).

NORSA, MEDEA.—*Scolii a testi non noti*.—A fragment of a text naming Neoptolemos and Achilles, with scholia.

SEGRE, ANGELO.—*Misure tolemaiche e pretolemaiche*.—A summary of what is well known on the cubit and systems of long measure. Also a statement of *Kite* (*qedet*) weight, with a few dozen weighings of examples—not a tenth of what are known; also an outline of the capacity measures. So far this is familiar ground, but the latter part dealing with the Ptolemaic system used in papyri will be useful for that period.

CALDERINI, ARISTIDE.—(Continuation of paper on water works). A list of the embankments, and the system of maintenance, gathered from papyri.

HUNT, A. S.—*P. Mahaffy*.—A careful appreciation of the great Provost of Trinity College, Dublin.

Short papers and reviews, with a continuation of the bibliography.

New York Historical Society, Quarterly Bulletin.

In the days of Mehemet Aly, an important figure in Cairo was the American Dr. Abbott, who used his opportunities to collect many fine antiquities. This collection is now with the New York Historical Society, and Mrs. Ransom Williams has been publishing illustrations of the important objects.

January, 1918. The Ushabtis include some of the finest class, such as an inlaid coloured glass figure of a lady Săt-ta of late XVIIIth dynasty. Another fine one of limestone is in a model sarcophagus, name Auy. There are examples of queens Mehti-en-usekht and Karama Mut-em-hat; and, illustrated, Amen-em-apt, chief artist of the temple of Amen, and a treasurer Psamthek. A mummy case with ushabtis and a roll has been given in *ANCIENT EGYPT*, 1920, p. 18. We hope a full catalogue of the whole series will be published.

April, 1918. The head of Semenkh-ptah, appeared in the number just quoted. A large piece of a temple scene of Sankhkara, with the upper part of figures of the king and Uazet, is of the same style as the sculptures of Menthu-hetep and Senusert I, of artistic, but not historic interest. It is clearly the same as Brugsch gives (*Thes.* 1455) as his copy is incomplete, which shows that he did not see it, owing to its being sent to America before he went to Egypt, and he only obtained a copy.

July, 1918. Bronze statuettes. A fine kneeling figure of one of the "Spirits of Pe" is 6·7 ins. high, cast *cire perdue*. A solid bronze Hathor standing, with cow's head, disc and horns, was dedicated by Ast-resh, son (?) of Penptah, about the XXVth dynasty. Figures of Bastet are cat-headed and human-headed; a cat and kittens, and a standing Harpocrates, with a shrine before him closed by a hinged lid, are all without names. A lion-throne of Harpocrates was dedicated by Pen-khepra, son of Peda-amen. The kneeling negro bronze appears in this number of *ANCIENT EGYPT*. A standing bronze of a man in a kilt, head shaven, may probably be of a priest; the arms are cast separately and dowelled on, which seems to show a rather early date.

October, 1918. Wooden statuettes of gods. The illustrations are of a jackal-headed figure 13·6 ins. high, with cavity for papyrus in the back; an

Osiris figure 20·7 high with cavity from the base upward; seated figures of Bastet and Osiris with cavity in throne; an Osiris-khent-amenti figure of late date, with cavity for a dummy serpent mummy; a large Bastet squatting on a lotus, a case for a mummy cat still in position. Of solid wooden figures there were three of Osiris and two of Isis and Horus, painted or gilded.

April, 1919. A *cire perdue* bronze of seated Horus of Roman age, was thrown aside as a defective casting, with the core in it and the mould round it. After removing more of the mould and cleaning it, the defect in the flow of metal round the back of the head is well shown as an instructive technical example.

July, 1919. There are about 320 figures of gods in the collection, of which there are illustrated a seated Harpocrates, a triple aegis of Osiris, Isis and Horus, a seated Maot in bronze; and in blue glass a double-fronted Bes(rough) and a pantheistic Sokar-ram-hawk.

The descriptions given of these objects will spread the interest in them, and make Egyptian matters more intelligible to the public. Let us hope the whole collection will be published for the benefit of science, and not for the amusement of book collectors with the abnormal extravagance which lately besets American issues.

Bulletin of the Cleveland Museum of Art, Oct.-Nov., 1918.

The well-known High Priest of Memphis under Shashanq I, Shedes-nefer-tum dedicated a stele which is figured and described by Mrs. Williams. The central figure is Harpekroti, seated on the lotus, perhaps the earliest example of this subject. Adorations to the Memphite gods are made by Hora, α descended of Psheri-mut, Senkhrenf and Yufonkh.

Bulletin of the Metropolitan Museum of Art. New York.

December, 1918. An exhibition of daily life of Egyptians, by objects and drawings, shows the right museum development, and the attention to the history of civilisation, which no country but America has properly followed. The work of this museum has opened three dwelling sites lately, a town of the XX—XXIIth dynasties at Lisht, the palace-city of Amen-hetep III at Thebes, and the town of Hibis in Khargeh Oasis. We hope that all these results will be fully and quickly published.

February, 1919. A pair of seated figures from about the end of the XVIIIth dynasty was found in a tomb at Asyut. The persons are Auy and his sister Rennut. His parents were Amen-hetep and Rennut, and those of his wife Aăy and Yaă. Their figures are in relief on the back of the group, receiving offerings from a younger Auy, and a sister Hathor. It is a charming piece of best work of the age. The tomb chapel and another statue are in the local museum at Asyut.

August, 1919. A fine bowl of millefiori glass recently acquired, leads to a discussion of the nature of "murrhine" vases, and the conclusion that they were of this glass. They were said to come from Alexandria, and this points to glass work, and is considered to outweigh the statement of Pliny that murrhine vases were dug from the earth. What if *morria*, the Greek form of the name, *myrrhites* the Roman, is really from *myria*, a myriad, and the name *millefiori* carries on the same idea?

Museum of Fine Arts Bulletin. Boston, October, 1918.

These 15 pages give a very brief account of Dr. Reisner's discovery of the burials of the Ethiopian kings in their pyramids. All the tombs had been robbed of their gold, but many pieces were accidentally left behind, and all the ushabtis. These bear out the view that the Ethiopians had a finer standard of work than the Egyptians of the VIIth century, which is suggested before by the sudden rise of style under the Ethiopian rule in Egypt, both in ushabtis and scarabs.

The tomb chambers were all inundated, but by diligent baling the water was reduced, and the hundreds of ushabtis recovered. The group of pyramids is at Nuri opposite to the capital at Napata. The tombs found include that of Taharqa, with over a thousand ushabtis; Tanut-Åmen; Senkamanseken, with blue ushabtis and the chamber walls covered with the negative confession; Amtalga; Hariotep; Astabargandu, Nāstasan; Amlaman; and others as yet unknown. Tombs of fifty-three queens and princesses were also found. The lid of the granite coffin of Aspalta is copied from the wooden coffins of that age, with upright corner posts, and a small jackal and hawk standing up on it. Foundation deposits were found at the corners of the pyramids, as in the XIIth dynasty. When may we hope to see a full publication for reference of all Dr. Reisner's undertakings? The little sketches are welcome enough, but that is not what is due for scientific work.

Crocodiles in Palestine.—By Prof. G. BUCHANAN GRAY. 8vo. 10 pp. (Quarterly Statement, Palestine Exp. Fund, 1920, p. 167).

The ancient, mediæval, and modern statements about crocodiles inhabiting the river Zerka are here discussed; though the reported views of the animals were extremely brief and dubious, yet the general belief, and the production of the remains by one of the natives, seem to warrant accepting this as a habitat.

L'exode et le passage de la Mer Rouge.—By G. DARESSY. 8vo. 23 pp. Map. 1919 (*Bull. Soc. Sultanieh de Géographie, Caire*).

This is mostly dealing with Sir W. Willcocks' views as to a northern route of the Exodus. On geographical grounds, these views are firmly contradicted, and the traditional understanding of the route is upheld. The papyrus list of twenty places in the eastern region is detailed in support of this.

Annales du Service des Antiquités de l'Égypte. XVII, 1917.

DARESSY, G.—*Fragments de deux cercueils de Saqqarah.* Parts of two coffins of Ptolemaic age were brought by Mariette from Saqqarah, and have not yet been published. That of Apollonias has parts of chapters 127, 133 of the Book of the Dead, also various figures of gods with brief legends. The coffin of Khayf has many figures of genii with their names, scenes of the sun during the twelve hours of day alternate with the transformations of the dead in the twelve hours of night, altogether 178 subjects beside texts.

DARESSY, G.—*Statues de Mendès.* The first is Peda...amen, son of Pama, born of Ymhetep, the second a son of the great judge Rere, the third is Tefnekht, born of Nes-nebhat. A few geographical details here should be utilised in dealing with this nome.

DARESSY, G.—*Le lieu d'origine de l'arbre āsh*. The article debates the meaning of *Remenen*, usually identified with Lebanon. Such permutations of *l* and of *b* are stated to be unknown. As a final *n* is used for *l*, it is proposed to read the name as *Ermil*; and this would be *Hermil*, the actual place of the forest on Lebanon.

DARESSY, G.—*Les titres du Grand Prêtre Piankh*. This priest-king seems to have had only secular titles in his youth, fanbearer, scribe, vizier, general, royal son of Kush, keeper of the southern lands, keeper of the granaries, commander-in-chief, as recorded in a letter on an ostrakon from the Tombs of the Kings.

DARESSY, G.—*Deux canopes provenant de la Moyenne-Égypte*. These were bought at Mellawi, probably from Meir, and are Persian or early Ptolemaic in date. They belonged to Pa-du-hor-mehen, son of Set-ar-bu, and give religious titles. A head of another jar was for Pedu-horen.

DARESSY, G.—*Deux grandes Statues de Ramsés II d'Héracléopolis*. South of the well-known temple is a plain, on the east of which is the mound Kom al Aqareb; in this the two statues have been found, with a granite building probably part of a temple gateway. On one block is the name of Queen Sebekneferu, on another Senusert III is named. The statues appear to have been of the XIIIth dynasty, appropriated by Ramessu II, and one of them, later, by Merneptah.

DARESSY, G.—*Poids Égyptiens*. Three rough stone weights, inscribed in ink, from the Tombs of the Kings, show units of 130.2, 145.9, 139.7 grains. The first is on the daric standard, though marked *deben* like various other standards, merely meaning a unit. The other two are of the usual qedet standard. A bronze couchant bull from the Fayum marked 5, is on a standard of 137.3 grains, perhaps a very light qedet.

DARESSY, G.—*Le Roi Téôs à Athribis*. A re-publication of Sharpe's *Egyptian Inscriptions*, pl. 43, from a copy by Harris.

DARESSY, G.—*Stèle du roi Pefnisdubast*. A limestone stele from Ehnasya is dated in the tenth year of the same king who dedicated the gold statuette (*Ehnasya*, front). It records a donation of land by Aruath, born of the royal daughter and wife Takhredt-ne-ast. The solar cartouche being Nefer-ka-ra, it is suggested that he was a vassal of Shabaka. If so, he would be the grandson of Pef-du-bast, of the time of Piankhy.

DARESSY, G.—*Le Dieu de Toukh el Malaq*. A black granite statue of a bull-headed god, with a disc and uraeus between the horns, has a prayer to Shu in the temple of Hat-amen. Tukh el Malaq is 12 kilometres from Benha, and the place Hat-amen may be Kom Atrun, 3½ kilometres west of Tukh.

DARESSY, G.—*Une Stèle de Xoïs*. A stele probably of Augustus dedicated by Imhetep-să-ptah.

LEGRAIN, G.—*Rapport sur les Nouveaux Travaux exécutés à Louqsor*. Oct. 1916–Mars 1917. After an account of the Thebaid under the Romans, and the martyrs of Thebes, there follows a statement of the course of work in clearing the Roman Forum of Thebes. Pedestals were found with dedications to Julian by the Governor Aurelius Ginus, A.D. 360. A triumphal arch, and a gate of the Forum, led up to the four pedestals, and the cross-road through them led into the Ramesside court at Louqsor.

DARESSY, G.—*Légende d'Ar-herus-nefer à Philae*. M. Barsanti copied this inscription in 1896. It is an adoration of the god, dated under Tiberius, and should be considered, in disentangling the later mythology.

DARESSY, G.—*La Statue No. 35562 du Musée du Caire*. This is the lower part of a small seated figure, with four signs like those of early date from Sinai. It was found west of Aswan, with objects of the XVIIIth dynasty, beneath a rock inscribed at that period.

DARESSY, G.—*Débris de Stèle d'Hor-em-heb*. This represents an offering to Osiris, and gives the complete titles of Horemheb.

LUCAS, A. *Efflorescent Salt of Unusual Composition*. Silky efflorescence on terracottas from the Fayum proves to be butyrate of lime. The source of the fat is unknown.

DARESSY, G.—*Inscriptions Tentyrites*. 1. Stele of Pa-haf, the first prophet of Hathor, governor, son of Nes-Min, and Ta-khred-tehuti. Nes-Min had the same office, and a notable point in the reading is that the *nesut* plant is used for writing *nes*. 2. Stele of a prophet of various gods, Her-taui, son of Pa-khred, son of Pen-khred, son of Nes-Min, the latter written as before. He went to Osiris at 70+x years, probably 90+x. 3. Stele, name lost, naming fifty religious posts held by one man, a pluralist of pluralists. 4. Feet of a black granite statue, name lost, with many religious titles. 5. Stele of about the time of Sety I, of Pa-nezem (?), engraver of Panopolis, in honour of Hathor.

DARESSY, G.—*Sarcophage Ptolémaïque d'Assiout*. Hard limestone coffin of Dut-nefer, born of Sât-bastet. A hymn of Ra entering the underworld, apparently unknown except on a wooden coffin from Qau, the variants of which are given here.

DARESSY, G.—*Rituel des Offrandes à Amenhetep I*. The upper half of a roll of papyrus, with ritual of Rameses II offering to Amenhetep I. This is mainly of interest in connection with other details of offering services; comparison is made with those of Unas, Sety I, and Paduamenapt. Of general interest are points in the Osiris legend, as that Isis was delivered by a negro wise-woman of a feeble infant; and in the Greek legend a negress-queen, Aso, helps Typhon to attack Horus.

DARESSY, G.—*La "Demeure Royale" en Basse-Égypte*. A lintel from El Damayin, 3 miles S.W. of Faqus, names a royal house; it is supposed to have been brought from elsewhere, and the final conclusion is that Faqus may be the place of the palace of Sety II. The geographical discussion of this region will be useful in future research.

DARESSY, G.—*Inscriptions du Mastaba de Pepi-nefer à Edfou*. An Old Kingdom mastaba, the inscriptions of which are now in Cairo, is here published. Pepy-nefer, with a good name Mery-Ra-nefer, was a young man under Teta, passes over Aty in silence, and then became superintendent of the South, to the general benefit of the people, and especially in managing the supply of cattle from the nomad shepherds. Two limestone statues—one perfect—were also found.

ELIAS, GIRGIS.—*Inspection de l'Oasis de Dakhleh*. This records four town sites and three temples, only one of which is inscribed, with names of Nero, Vespasian, and Titus.

MUNIER, HENRI.—*Fragments des Actes du martyre de l'Apa Chnoubé*. Though in Sahidic, this martyrology refers to Bubastis, and names the canal passing through the city. There is no indication of date, but from the character of the persecution it was probably under Decius or Diocletian.

MUNIER, HENRI.—*Une Lampe Chrétienne de Karnak*. This lamp of fine red pottery is inscribed for Abba Loukios and Abba Arsenios, Martyrs. These names are known and celebrated on 16th Khoiak as Syrians who suffered at

Ekhmin. Loukios is a corruption of Eulogios. Other lamps are quoted, as one of "Alexander Archbishop," who was patriarch of Alexandria 312-328; one naming "Ioudas and Iakobos Apostles," from Thebes; and one from Kom Ombo, naming "The Saint Michael."

MUNIER, HENRI.—*Note sur le Village de Hagé*. Zawyet-el-Meyitin is proposed as the site of Hagé, on the strength of that being the birthplace of the father of a man whose tomb is found at Zowveh.

DARESSY, G.—*L'Art Tanite*. Maspero recognised five centres of sculpture, Thebes, Hermopolis, Memphis, Tanis and Sais. The importance of Tanis is attacked here. It is shown that five of the statues of Tanis all refer to Memphis, proving that Ramessu II plundered Memphis to adorn his city of Tanis. Another statue names Hathor of Maz, or Dronkeh, showing that statues were brought from as far as Siut. Many monuments came from Heliopolis. Even the well-known sphinxes were imported, as part of an exactly similar sphinx of the same size was found under the floor of a temple at El Kab. M. Daressy concludes that these sphinxes came from Upper Egypt; that some at Memphis were inscribed by Apepi, and later they were taken to Tanis by Ramessu II. The bearers of offerings of this same type are placed by M. Daressy in the XVIIIth dynasty, and refer all the peculiarities of hair and beard to their representing the king as the Nile Hapi. He confesses, however, that the type of face is that of the sphinxes, and does not try to reconcile this with the type of the kings of the New Kingdom. The later artist's trial-pieces and small work at Tanis is the same as such elsewhere. The conclusion is that there was no special school at Tanis. We have dealt with this question with illustration in the last number.

CHABAN, MOHAMMED.—*Le puits du général Ankh-uah-ab-rè-si-nit à Saqqarah*. The pit was beneath one of the pillars of the church of Jeremiah. When excavated four chambers were found at 60 feet deep opening from a hall; in this hall another pit descended 15 feet further to three more chambers, all anciently pillaged. The glazed ushabtis number 384, and give the usual chapter with name and title of general; 367 other ushabtis are for his mother Astkheb, born of Thet-Hor. The general's father was Psamthek, and his grandfather a general Nes-aoh. A few small vases and scraps were also found. Near the mouth of the pit were blocks of the XIXth dynasty, with inscriptions of Ptahemheb, Amenemhab and Ra-mes.

DARESSY, G.—*L'origine du Sceptre uas*. A stick of this form was observed to be used in hooking in bunches of dates for cutting, also used in carrying a bundle by a negro. If M. Daressy would visit Sinai he would find such a form of stick carried by all the Bedawin. The extent of the use of it should be studied.

DARESSY, G.—*Bas-reliefs d'Athribis*. Four pieces of a remarkable scene of Ramessu II, supposed to be part of the Osiris mysteries. There are figures of Hapi, standing and kneeling on running water, offering to the Bennu in a tree; Anubis preparing four canopic jars with human heads; filling a pot by a syphon from a jar (see the drawing of syphons on the Satiric Papyrus of Turin, *Auswahl*, xxiii). In a list of offerings the round-headed sistrum is distinguished from the naos-headed Hathor wand.

DARESSY, G.—*Stèle de Karnak avec textes magiques*. A text on pieces of a stele from the great pit at Karnak, differing from any on the steles of Horus: too much broken to be translated.

DARESSY, G.—*Les formes du Soleil aux différentes heures de la journée*. Six lists of the emblems and divinities associated with the different hours are here compared.

EDGAR, C. C.—*On the dating of early Ptolemaic papyri*. This deals with the complication of the Egyptian and Macedonian calendars, and the starting point of the regnal years, from the Zeno papyri at Cairo; but the whole of the group scattered in various collections needs to be used. One disturbing result is that the provincial " " was often five or ten days wrong when dating by the two calendars."

DARESSY, G.—*Deux naos de Qouss*. A naos in red granite of a prince, judge, and vizier Shema is of the Old Kingdom. The second naos is of Philadelphus, already published in *Description de l'Égypte*, Champollion and Lepsius.

DARESSY, G.—*Chapelle de Mentuhetep III à Dendérah*. A small chapel of Mentuhetep Neb-hap-ra was found standing in the rubbish mounds. It had suffered from salt and corrosion, and was further damaged after discovery. The king grasps a papyrus stem twined round with convolvulus, apparently representing Lower and Upper Egypt. There are added inscriptions of Merneptah.

DARESSY, G.—*Monuments d'Edfou datant du Moyen Empire*. 1. A stele of a *kher heb* of Hor-behudet, royal son, Ab, son of Iuf, born of Ab; his wife Hor-mes, born of the royal sister Iuf and the prince of Edfu Apu. 2. Altar of offerings for the same Ab, son of Iuf, and his wife Hor-mes. 3. Stele of a *kher heb* Hora, son of Hor-any, son of Neferhetep, born of Senb; his wife Hor-sät, daughter of the prince Abaoi, born of the princess Ast; his son Sebekhetep. Figures bear other names, of Iuf-senb, Neb-ant, Nubududu. 4. Altar of offerings for An(y, born of) Nubdudut; his wife Senb; Antef-hetep?; and Anher. 5. Stele of Iuf. 6 and 7. Statuettes of yellow limestone of Ayni.

DARESSY, G.—*Alexandre Barsanti*. This Italian had been the handyman of the Cairo museum since 1885. Originally sculptor-modeller, he repaired and mounted objects, managed the removals of the museum, transported the heavy monuments from various parts of the country, repaired buildings, cleared buildings and carried on excavations. He organised a working staff competent for all these enterprises, and he wrote numerous accounts of work and discoveries in the *Annales du Service*. In every part of the country the people were familiar with the work of "Skander," as he was called. At fifty-nine years, such incessant and heavy work ended in a brief heart attack. The Service will hardly find another such active and efficient worker; but we may hope that different men will be employed in these tasks of museum repairer, architect and excavator, which each require very different training and abilities.

RONZEVALLE, SEB.—*Sur le nom Égyptien du Liban*. This defends the old rendering of Remenen as Lebanon, and disputes the equivalence with Hermil proposed by M. Daressy.

RONZEVALLE, SEB.—*Notes sur les Statues No. 31919 et 35562*. A figure of red granite from Aswan with Aramaic inscription of Bel-sar-usur. On the front is a sign supposed to be the lance of Marduk. Probably of the VIth century B.C. A figure of sandstone described by M. Daressy as having a proto Semitic inscription like those of Sinai, is read as Gaash (see Jos. xxiv 30; Jud. ii 9). "There is no ground for dreaming of Asiatic writing, as M. Daressy has suggested, seduced by the theory of M. Alan Gardiner, on the monuments yet undeciphered of Sarbut el Khadim. The essay at decipherment, attempted by MM. Gardiner, Cowley and

Sayce, of the texts, which are so important for the history of the Semitic alphabet, does not appear admissible."

BOVIER-LAPIERRE, PAUL.—*Note sur le traitement métallurgique du fer aux environs d'Assouan*. De Morgan had observed limonite iron ore near the monastery of St. Simeon, but had not seen any workings. Now, up a side valley, small remains of iron smelting have been found, but fuel would always be a difficulty, and probably most of the ore was sent away.

DARESSY, G.—*Le Convent de Nahieh*. This name of the Arab treasure hunter is now identified with Ed Deir, near Abu Rowash. The ruins there cover about 50 acres; the deir had columns of granite, marble work and mosaics.

DARESSY, G.—*La porte de Belim*. Parts of a doorway from Kom el Ashaâr at Belim on the extreme north of the Delta, bear a dedication to Uazet of Pu and Depu (Buto and Phragonis); figures of Isis and Nebhat adoring the *Zad*; names of places seem to refer to the coffin of Osiris having landed at that site from Byblos.

TOME XVIII, 1918.

STRAZZULLI, A.; BOVIER-LAPIERRE, P.; RONZEVALLÉ, SEB.—*Rapport sur les fouilles à Eléphantine*. Previous hunters had only turned over the Persian layer in search of papyri. Now the stuff has been completely sifted over with good result, the lower layers also cleared, and all the houses planned. "The history of the fortress of Yeb would have been perhaps possible, if entirely disinterested excavations had methodically occupied the whole site, and ended in establishing strata of uniform periods. None of the expeditions which have worked at the Kom have had such an aim." This is the criticism of the irregular and unscientific work that has gone on. Search was made for the site of the Jewish temple, unsuccessfully. On the plan (1:500) is noted the position of each object discovered in place; these comprise a wooden statue of the Old Kingdom, on the rock, a prehistoric bird palette, a polished prehistoric bowl, and some tombs and other objects of later periods.

BARSANTI, ALEX.—*Rapport sur les travaux exécutés à Saqqarah, 1912*. Repairs of the Serapeum and tombs.

BARSANTI, ALEX.—*Rapports sur les travaux exécutés au Ramesseum*. Restoration of a column, and repairs at Tombs of the Kings.

BARSANTI, ALEX.—*Rapport sur les monuments de la Nubie*. Details of small repairs needed; the most serious causes of damage are the collisions by boats overthrowing walls and columns when submerged, and the gradual decay of the surfaces by repeated wetting and drying, which will finally efface the sculptures—as might have been expected, in spite of all interested assurances by the Engineers.

DARESSY, G.—*Position de la Ville de Takinach*. This city of the inscription of Piankhi is identified with an irrigation basin, Dignash, in the region of Feshn where it was expected.

DARESSY, G.—*Samtaui-Tafnekht*. The socket of a statue of this prince has been found at Ehnasya, naming him son of a royal son; the leg of a statue was found with it. There is also a statue of him from Sais. He is named as the admiral of the fleet of Psemthek I. Two other men of this name may be descendants of the prince.

DARESSY, G.—*La localité Khent-nefer*. A lintel with this name was found at Qantir, near Faqus; but other references place it near Gizeh, and probably the

lintel has been moved in later times. It is proposed that it is the Ta-khenefretis of the Memphite nome mentioned in a Greek letter, and perhaps represented by Shenbari, a village east of Ausim.

DARESSY, G.—*La chapelle de Psimaut et Hakoris à Karnak*. The clearing of this chapel has shown the order of the dynasty to be as stated by Manetho. The inscriptions uncovered are not of importance.

DARESSY, G.—*Monuments d'Edfou datant du Moyen Empire*. 8. Stele of Iuf surnamed Ab, son of Iuf and born of Iuf. The title *kher heb* is reduced simply to the *heb* basket. 9. Stela of Ab born of Ta-akhred, naming also Adu born of Ta-urt, and his son Iuf; also Ab and his son Adu. 10. Statuette, seated on the ground with one knee up, of Adu, made by his son Iuf. 11. Part of stele of Nubu-ne-ab, daughter of the prince Hor-em-khau born of Urt; his son Sen-rau. 12. Stele of Iuf, son of Dudunub, made by his brother Horemhat.

DARESSY, G.—*Deux statues de Balansourah*. Seated figure of a prince of Nefrus, Any, made by his brother Mahu. Seated figure of Mutnefer, wife of the preceding. Nefrus was therefore at Balansureh, where one of the four sacred rams of Egypt was worshipped as Khnumu. Near to it there is also a place El Birbeh, where the temple of Nefrus probably stood.

EDGAR, C. C.—*A further note on early Ptolemaic chronology*. Continuance of the discussion with fresh material. "I think it will be found impossible to avoid the conclusion that at least two and more probably three different systems of reckoning the year were in common and rather indiscriminate use at this period."

MUNIER, HENRI.—*Un Éloge Copte de l'empereur Constantin*. "This text is a sequence of that at Strasburg, both being in the Sahidic dialect. For one finds, amid a sea of invocations and praises, the apparition of a cross to Constantine, the explanation of it by a Saint Eusignius, and allusions to the Council of Nicaea."

MUNIER, HENRI.—*Vestiges chrétiens à Tinnis*. This site was large, with many churches and mosques, baths and ovens; Arab writers describe it with admiration. The bishop attended the councils of Ephesus and Chalcedon, A.D. 431 and 451. By 535 the sea had covered part of the land, forming the lake of Tinnis, and the extent of it increased every year. Then came the flooding of Lake Menzaleh in A.D. 554 by subsidence of the Delta. Yet the town survived till it was taken at the Arab conquest, 641. By 1193 the inhabitants were ordered to remove to Damietta. The flooding of the catacombs at Alexandria is 9 feet, and they were probably well above water-level when cut (*see Comp. Rend. Acad. Sci.*, 16 June, 1917). This gives the best information we possess on the gradual subsidence, which seems to have been continuous from 500 to 1200, though the greatest visible effect was on the breaking of the sea walls, and flooding of large areas, in 554. A few columns of granite and grey marble have been removed in 1912, and one has a figure of St. Procopios, the martyr of Caesarea in Palestine.

DARESSY, G.—*Une statue du taureau Mnévis*. A figure published by Griffith is here discussed, with reference to the chancellor Bay named on it.

DARESSY, G.—*La gazelle d'Anoukit*. On an ostrakon a gazelle is adored, with inscription of adoration of Anuket, and *nesut da hetep* to Anuket, by the royal scribe of the *ast maot*, Ahayt. This explains the quantity of mummies of gazelles in the hills near Komir, between Edfu and Esneh.

QUIBELL, J. A.—*A visit to Siwa*. This was by steamer to Mersa Matruh, and then south by military motor. An interesting account is given of the conditions of life and the physical details of the Oasis of Amon, which was conquered

by the Egyptians a hundred years ago. There are some small temples of the IVth century B.C., quarries, and much-plundered tombs. The ground is too salt and damp for antiquities to be well preserved, unless gold. Worked flints are found only near the lagoons. Regarding the retrocession of the fauna, the ostrich was extinguished only two generations ago. A Siwan vocabulary and sentences are added.

DARESSY, G.—*Statue de Zedher the Saviour*. This is a black granite squatting figure, fitting in a base with an altar before it; the whole is 37 inches high. It is covered with minute inscriptions of magical texts. The translations and description of these fill 46 pages of the *Journal*. This will be a principal source of texts of the steles of Horus on the crocodiles. They refer particularly to protection from scorpions and serpents. The man's father Zedher had two wives, one Ta-khredet-ahet mother of Zedher-pa-shed of the statue; the other wife Tayhes, daughter of Pedu-ne-hor and Ta-nefert-hert, whose children by Zedher were Pa-ru-ahet, Zedher-pa-asheru, Ta-khredet-ahet, Khut, and Ta-khredet-ne-ta-asut. This is given with vast prolixity of repeating parents' names and titles every time. Evidently the object was to "make talk" on the figure. Why the name is translated "the Saviour" is not clear; *shed* might as well be "the saved," or "the suckling," or "the reader." The latter is suggested by a reference to his doing good to men by means of the writings of this *shed* who is in Ro-sat-zatu; also he claims that "no fault has been found before the master of the gods (Khentikhatj) in all the things that I have done according to the books." These passages seem to show his ability in reading the sacred books, and hence his title of "the reader," *pa shed*. Another person named is Uah-ab-ra son of Dun-s-pa-nefer, born of Kho-s-bast. Ro-sat-zatu, named above, was near Athribis, where this figure was found. The texts are, of course, essential in any study of magic formulæ, but are not of other interest.

EDGAR, C. C.—*Selected papyri from the archives of Zenon*. A great find of papyri of Zenon, who had been a private secretary of the State Land Agent, was found in 1914-15 at Philadelphia in the Fayum. Like most large finds it was split up, and the papyri are scattered in Cairo, Italy and various other countries, much to the hindrance of a consecutive study of them. As they date from the time of Ptolemy Philadelphos, they are the earliest large group yet found. The more valuable part of the correspondence refers to Palestine and Syria, during four years. Zenon was a Carian Greek, and some of the letters refer to affairs at Kalynda. Among other business we find that he was away east of Jordan, where he bought a young slave girl for 50 drachmae, and several other papyri mention shipping slaves from Syria to Egypt. Another matter was trying to get money from a Jew named Ieddou, which only resulted in insults and blows. There is a description of difficulties officially in getting in old gold for coinage. Gold plate was offered to be coined, but there was no regulation of its value.

DARESSY, G.—*Inscriptions Tentyrites*. 6. Stele of Padu-hor-sam-tau who in his 80th year went to Osiris. He was wise in the sacred writings, and those which covered the wall of Heliopolis, and the wisdom of Saffkhet are named. 7. Part of a stele naming Antefa, a governor of the South, in the XIIth dynasty. 8. Black granite statue of Menkh-ne-ra, son of Pa-ashem, who was general of the southern nomes, and a great pluralist in religious offices. At some time the base has been changed, as it has a demotic inscription naming the "great statue of Kirgis the strategos" (see ANCIENT EGYPT, 1917, p. 132). 9. A group

of two nude figures side by side has the limbs hidden by the coils of two serpents ; one is a child, Horus-Apollo, the other a woman representing the moon.

GAUTHIER, H.—*Les stèles de l'an III de Taharqa*. Of the stele at Cairo a duplicate has been seen by Mr. Offord in London.

DARESSY, G.—*Une Mesure Égyptienne de 20 hin*. This has been put together from fragments found in the pit of Karnak. It has the name of Tehutmes III, but no mark of quantity. From the form it appears to be a standard measure of 40 hins, not 20 as described. It is estimated to have contained 1,231 cubic inches, giving a hin of 30.8 inches. Other marked examples vary from 25.0 to 33.0 for the hin. These are only secondary markings on vases made for other purposes. The best mean value is 29.2 cubic inches.

CHAABAN, MOHAMMED and DARESSY, G.—*Rapport sur la découverte de la tombe d'un Mnévis de Ramsès II*. An interesting discovery of an unopened burial, largely decomposed, however, by water. To the north of Heliopolis the stone roof of the tomb chamber was found 20 inches under the surface. Two walls could be traced on the surface ; these probably belong to the court or chapel for the worship of the bull, as the steles which were placed in the chapel were found sunk outside the walls of the tomb, facing inward, so the chapel inside must have been larger than the tomb outside, or 25 feet wide. The tomb is 23 × 16 feet outside, the chamber 207 × 121 inches, or 10 × 6 cubits. The walls are roughly built, and have been repaired in parts, as the door jamb. The doorway is still blocked as originally. The stones used by Ramessu II had come from a building of Tut-onkh-amen, re-used by Horemheb. Strangely, the figures of Amen and Khousu had been erased ; if the name of Tut-onkh-amen is not placed over that of an earlier king, this would show a triple conversion of that king. There were two sets of canopic jars, the order of which is usual, but turned with north in the place of east (*Riqqeh*, 31). The sculptured scenes on the burial chamber walls are of Ramessu II offering to various gods, and the spirits of Buto and Nekhen. Two limestone ushabtis were found 8.6 inches high, parts of bronze fittings of the funeral couch, which is figured in a shrine on the walls, and various small amulets and pottery.

DARESSY, G.—*La tombe du Mnévis de Ramsès VII*. This tomb is nearly identical with that under Ramsès II (*Rec.*, xxv 29). The scenes are here re-described with the assistance of the previous tomb.

DARESSY, G.—*Un décret d'Amon en faveur d'Osiris*. This is a papyrus of the Persian age. It is analogous to the decrees of Amen in favour of Nesi-khonsu and Panezem. The assumptions of the high priests could not go beyond this : " Speech of Amen Ra... 'I divinise the august soul of Osiris Un-nefer, I give well-being to his body in Kher-neter, I preserve his body, I divinise his mummy.' " This! to Osiris, god of the dead. M. Daressy politely supposes that this only referred to a dead man and his family under the names of Osiris and his family. There is, however, no hint of any human being concerned in this.

EDGAR, C. C.—*Selected papyri from the archives of Zenon*. The system of dating the Macedonian year is still obscure. The letters here published do not seem to be of intrinsic interest, but will be valuable for combining with the rest of the group in restoring a full view of official life day by day. The details are technical matters of the duties and relations of officials.

GAUTHIER, HENRI.—*Les "Fils royaux de Ramsès."* This is a study of the various descendants of the Ramessides. The persons and sources discussed are as in Petrie, *History* iii, 242, except the last.

- (1) Nemarth, son of the daughter of the great chief of the mountains, Pa-nreshens. Further, he is said to be a royal son of Sheshenq Meramen, presumably Sheshenq I. This name has been left unexplained, but a possibility should be here noted: *nr* is the Egyptian mode of writing *l*, so the name is "The Leshenes," which is fairly equivalent to Lissaenos, "the man of Lissos," that is, probably, Lissos in Crete. As to being a royal son of Sheshenq, it seems incredible that if Sheshenq had married his mother the royal descent should not appear on his statue at Miramar, nor on his bracelets in the British Museum, but only on his statue in Cairo. This seems to show that he was a royal son by adoption or officially, like the "royal son of Kush" and others. If we accept this, we get a light on the frequent title in the XXIIInd dynasty, "Great prince of the mountains"; it referred to any foreigner from a hill country, and perhaps was predominantly Cretan.
 - (2) Zed-hor-auf-onkh, son of the royal daughter Zed-anub-es-onkh, whose plaque was made by Sheshenq I.
 - (3) Zed-ptah-auf-onkh, known by mummy, coffins, boxes, ushabti and papyrus, from his burial at Deir el Bahri, in the 10th or 11th year of Sheshenq I.
 - (4) Uasarken (?), high priest of Amen, in the 28th year of Sheshenq III, on a stele in Berlin.
 - (5) Auuapat, with a foreign sign after the name, on a fragment of alabaster vase in Cairo museum.
 - (6) Pa-shed-bastet, chief of the Mahasu, on a stele from Abydos, at University College, London, dated in the 36th year of Uasarken I. M. Gauthier concludes he is not the same as Pa-shed-bastet, son of Sheshenq III.
 - (7) Ast-(em)-kheb on a stele under Uasarken I, Paris, apparently a woman.
- The position is accepted that these were descendants of the Ramesside family.

GAUTHIER, HENRI.—*Trois vizirs du Moyen Empire.* Res-senbu and his brother Ymeru were both viziers, and sons of the vizier Onkhu. Onkhu married Merryt, daughter of Hentpu. Ymeru had a sister Senbhenas, who married Upuat-hetep, son of Khnumu-hetep and Tahent. Upuat-hetep's children were Khnumu-hetep, Neshmet-hetep, Khensu and Amen-hetep. The question is whether Onkhu, vizier under Sebek-hetep III, is the same as Onkhu, vizier under Khenzer; either they were different, or Khenzer was not placed in the Turin papyrus. Another vizier, Hennu, has been omitted in A. Weil's *Veziere*, as well as Res-senbu.

DARESSY, G.—*Rapport sur le déblaiement des tombes 6 et 9 de Biban el Molouk.* An unpublished report of 1888, naming some small objects found, and the ostraka, since published in the Cairo catalogue.

DARESSY, G.—*Antiquités trouvées à Fostat.* In clearances at Old Cairo there have been found (1) part of the base of a diorite statue of Khafra, doubtless from the pyramid temples; (2) part of a black granite obelisk of Ramessu II;

(3) a Ptolemaic basalt torso of Senti, son of Pen-sebek; (4) part of a Coptic epitaph.

DARESSY, G.—*L'emplacement de la ville de Benna*. This town, which is given in a Coptic list of bishoprics, as part-successor of Leontopolis, is to be sought near Tell Moqdam. It is named by Maqrizi as Benu, and though destroyed before 1375, the name remains in Binnai, an irrigation basin.

DARESSY, G.—*Une statue de Deir el Chelouit*. Near this little temple, south of Medinet Habu, a black and red granite statue was found of the XIXth dynasty, of Seta, a prince, royal sealer, and treasurer.

MUNIER, HENRI.—*Deux recettes médicales Coptes*. Written on the back of an Arabic paper letter. The purpose is not stated, so they seem to be a physician's prescriptions.

NOTES AND NEWS.

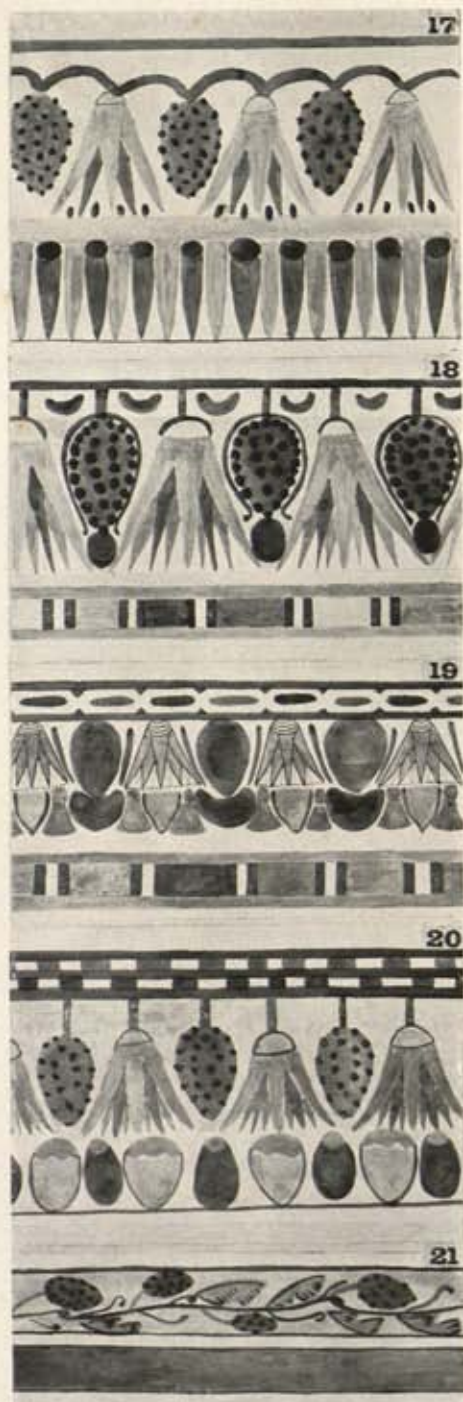
The work of the British School in Egypt began this season early in November when Mr. and Mrs. Brunton went to Lahun to search beneath the Queen's pyramid and royal mastabas, to which no entrance had yet been found. Tunnels have now been run diagonally beneath the pyramid and in other directions, so far without result. Mr. West joined in this work.

The main party, consisting of Major Hynes, Mr. Miller, Mr. Neilson and Mons. Bach with the Director and Mrs. Petrie, assembled at Ghurob at the beginning of December. During a fortnight the work there showed how little now remains to be done at that site. A black steatite cylinder of Pypy of the 1st dynasty, some bowls of the IIIrd dynasty, a few burials of the XIXth with usual alabaster and pottery, and some granaries with protective amulets, were all that was found. Half a dozen graves at Zeribah, four miles south, proved to be of XXIIInd dynasty, all plundered.

The camp was then formed at the great cemetery of Herakleopolis. This has been largely cleared by various authorised and unauthorised diggers, but no plan or details are published. A systematic working of it has now been started, and remains of the Ist, IIIrd, IXth, and XIXth dynasties are already in hand. The great tombs have several chambers on different levels, and seem to have been for families. One has yielded parts of sarcophagi, steles, figures, canopics and ushabtis of the two viziers, Parahetep and Rahetep his son, under Ramessu II; another of the same age is of the keeper of the cavalry Pahonneter; a man of the same office and name, buried at Hibeh under Ramessu III, was probably his grandson. Sarcophagi of red granite are very massive and coarse; one of black granite—of which parts remain—was thin and finely carved. This excavation continues the regular clearance of the western side of the Nile, southward from Dahshur; in such systematic work the fat and the lean must be accepted as they come, but the historic importance of the city here promises to repay work on its cemetery.

Of other excavations there is little news yet to hand, but the excavations for New York continue under Mr. Winlock at Thebes, and also at Lisht under Mr. Mace.

ERRATUM. In ANCIENT EGYPT, 1920, p. 105, 9 lines from bottom, *for* HBYROS, *read* HYKSOS.



BORDERS OF THEBAN TOMB-PAINTINGS.
 LOTUS FLOWERS AND BUNCHES OF GRAPES.

COLORS IN ORDER OF TINT ; YELLOW, GREEN, BLUE, RED, BLACK.

TEHUTMES IV TO HEREMHEB.

1420—1330 B.C.

ANCIENT EGYPT.

THE BRITISH SCHOOL OF ARCHAEOLOGY IN EGYPT.

THE work of the British School has been moving southward, in the course of a systematic clearing of the western bank of the Nile valley. At Lahun the search beneath the small pyramid of the queen of Senusert II occupied Mr. Brunton most of the season. Tunnels were cut at two levels, in the most likely strata, running diagonally and to the faces, but no chambers or passages were found. It seems, therefore, as if the burials were all on the south side, and the small pyramid and mastabas on the north were cenotaphs. A few remaining tombs were also cleared at Lahun.

While this was going on, the rest of the party were finally searching the cemetery of Ghurob, where a few more graves were found, including some of the earlier dynasties, one having a primitive black cylinder of a man named Pypy. The other graves were of the XIXth dynasty. Several granaries were found, some of which had blue glazed amulets put in them for protection. One rare find was a perfect wooden sickle. This site, worked at by various diggers for over thirty years, seems to be practically exhausted.

The main camp then moved south to the cemetery of Herakleopolis, now Ehnasya, which had been wrecked anciently, and worked by Dr. Naville and several later searchers, but without giving plans or record. There was, however, much to be done by careful and complete clearance, which well rewarded us, and after this it may be regarded as exhausted. The site has a remarkable history. In the geologic past the Nile had found an exit to the Fayum about ten miles south of the Lahun entrance. The strata collapsed into the worn channel, and lie tilted up at 45 degrees. This break in the ring of the Fayum basin gave later an easy access from the west into the Nile valley. Through this gap various waves of Libyans have come, the best known of which are the Libyan chiefs of Herakleopolis in the XXIInd dynasty. Doubtless that city was founded at first by such an invasion, which accounts for its unusual position, far from the Nile. In recent times it is likewise the seat of a large and unruly Libyan invasion, from Tunis and the Oases. Looking at the flatness of the desert opposite to Herakleopolis, it seems likely that the two miles of mud now between the Bahr Yusuf and the desert have only recently been flooded, and probably the canal ran along the old desert edge, and the city was founded on the opposite bank. This would have been in prehistoric times, as it is a city of the earliest class, having the worship of the Corn Osiris (*Historical Studies*, II, pl. ix). The first cemetery is therefore probably below the present cultivation.

Upon the desert the oldest graves are of the Ist dynasty. Of the IInd dynasty there are many, including large tombs with stairways, sometimes turning at right angles. A few of these were found intact, with characteristic stone vases. The objects found will be described in the next part of this journal, as, owing to robbery of some boxes on the Egyptian railway last year, it is undesirable to publish objects until in England.

The great period of the cemetery began in the VIth dynasty, with the tombs of some nobles, and continues till a maximum was reached about the IXth dynasty, of which age there were hundreds of graves. They contained principally pottery, and in many instances the bodies had been spitefully burnt in the graves or entirely removed. This points to an extreme hatred of these people by later residents, and indicates that they were foreigners. No trace was found of the burials of the great men of the IXth dynasty which centred on Herakleopolis. It is certain that no large group of their tombs can have escaped us there, and it seems as if they lay in some other district. Strange to say, the flourishing age of the XIIth dynasty, so abundantly active at Lahun, has not left a single grave that can be dated by any remains. The site seems to have been deserted at that age.

The XVIIIth dynasty began again here about the time of Tehutmes I or II, and from that age on to Ramessu II there were frequent and rich burials. Of these some were left of fine quality. One of the earlier tomb chapels was complete, with a large painted stele of the finest work, representing four generations of the family; before it was an altar inscribed, and in front of that a kneeling figure with a tablet of adoration. The whole group is now in the Cairo museum. The greatest tomb was that of the two viziers of Ramessu II, Parahetep and Rahetep. It had originally a large chapel on the surface, of which pieces were found widely scattered and reused. The various statues and steles of the family had been defaced, broken up, and partly thrown down into the tomb. The extensive family of these nobles (see *Student's History*, III, 90) has had a few more names added to it from these monuments.

Though the XXIIInd dynasty generals were so largely of Herakleopolite titles, not a single fine burial of that age was found. This suggests that their connection was purely titular, like our Prince of Wales, and not of local authority. Only a few of the usual coffins were found, with illiterate inscriptions belonging to the period. The late tombs of Roman age were very poor, and some dozens that were worked yielded nothing. The surprise of this site is the prominence of the IInd dynasty, and the deficiency of the XXIInd.

The number of well-dated skeletons gave opportunity to compare them with those of sites on either side, at Medum, Tarkhan and Deshasheh. The main results are that the IInd dynasty heads were longer and narrower than in the VIth. Those of the VIth dynasty were larger in all ways than skulls of other ages and places, perhaps owing to their being those of nobles. In the IXth dynasty the heads diminished, but yet were larger than others of that age. The limb bones are larger in the IXth dynasty than in any other time or place; the leg 3 mm. longer than at Deshasheh, 7 mm. longer than at Tarkhan; the arm over 4 mm. longer than at other sites. The people of the IXth dynasty were therefore distinctly larger than the Egyptians elsewhere, in head and in limbs.

The party of workers this year consisted of Major Hynes, Mr. Neilson, M. Bach, Mr. Miller, with the Director and Mrs. Petrie. Later Mr. West came over from Mr. Brunton's work, which he had assisted, and joined us for a short time. Subsequently Mr. Brunton took over the excavation at Herakleopolis, and Mrs. Brunton has taken a large part in the drawing of objects. The exhibition will, it is hoped, be held during the four weeks of July, 4th to 30th, at University College, London.




W. M. FLINDERS PETRIE.

ORIGINS OF SOME SIGNS.

THE variants in the form of the HN sign show that the root-meaning of the word is "Young, youth." The sign represents the young leaves or flower-buds of a plant; though the species of plant varies, the essential point is never forgotten. The earliest example (Fig. 1) is from the tomb of Rahotep at Medum, and represents the sprout of a marsh plant; similar plants occur in the tomb of Nefermaat (Fig. 2) the slight variations being due to the drawing by different artists. The open flower, of which the hieroglyph represents the bud, is seen on the head of the boatman (Fig. 3), also from the tomb of Nefermaat. This example shows that the plant was a flowering rush, perhaps *Juncus acutus*. Figs. 1, 2 and 3 are taken from Prof. Petrie's original facsimile drawings, and are reproduced half-size. Figs. 4 and 5 appear to me to be the same plant drawn with a good deal of artistic licence; the tombs at Meir show that the artist's sense of the dramatic often overpowered his sense of truth, both in the scenes and in the hieroglyphs, and these two examples seem to be a case in point. Fig. 6 is another flowering rush, *Juncus effusus*, coming into blossom; it appears to be a form of the sign used in the XIIth dynasty, for it occurs both at Beni Hasan and at Meir; I am not aware of its use at any other period. Figs. 7 and 8 represent the young sprouts of a succulent plant such as grows after rain in the desert at Saqqara, near the tombs in which it is represented; it is probably a *Zygophyllum*. Figs. 9-13 are clearly representations of one species of plant, but without sufficient definition for accurate identification. Fig. 9 may be one of the *compositae*, but it also suggests *Cakile maritima*. This is the form which was in common use as a hieroglyph, and became gradually conventionalised; Fig. 12 shows the usual hieroglyph of the XVIIIth dynasty, and 13 a slightly varied form of the XIXth dynasty.

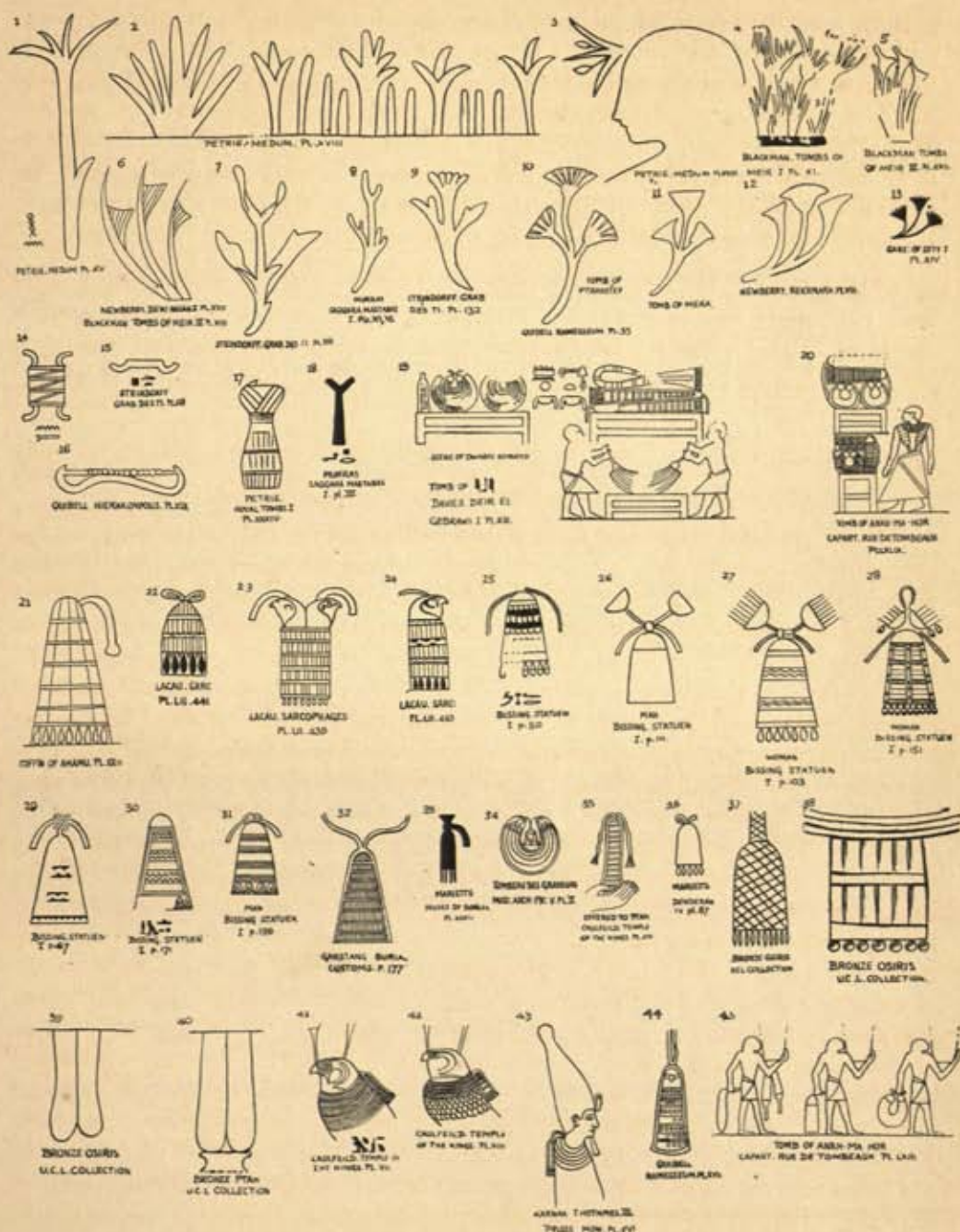
Neith has two emblems; one is certainly two arrows across a shield, and many suggestions have been made as to the meaning of the other. The most usual explanation is that it represents a shuttle, thus connecting the goddess with weaving. But the shape of the emblem shows that it cannot be a shuttle. A shuttle must of necessity taper at each end in order to pass freely between the warp threads, whereas the emblem shows two projections curving outwards at each end. Such an object, if thrown like a shuttle between threads, would inevitably catch in the threads and entangle and break them. Again, there is no proof that the shuttle was invented so early in the history of Egypt. The use of the shuttle presupposes some mechanical method of alternating all the warp threads at once; the earliest process of weaving was by laboriously passing a ball of thread in and out of the warp threads by hand. This method was continued even after the invention of the shuttle, as the width of the cloth shows; the cast of a hand-thrown shuttle is at most 4 ft., while the cloth in the tomb of the Two Brothers in the Middle Kingdom was 9 ft. wide; this must have been made by the slow and laborious method of passing the thread in and out by hand, but the skill shown proves that the weaver was well accustomed to the process. The emblem in question then is not a shuttle; the hieroglyphs of the Old Kingdom, which give the sign in detail, show that it represents two objects, curved sharply at each end and lashed back to back in a kind of case. The only object which at all resembles these things in shape is a bow of the type of Fig. 15, which

is itself a stylised form of the bow carried by the men in the Hunters' palette, and is carved on the scorpion vase of Hierakonpolis (Fig. 16). The curious folding of the bow-string in the Hierakonpolis example seems to indicate that the material was a strip of thick leather, which became "goffered" by pulling. Prof. Petrie, however, suggests that the bow-string has had beads threaded on it to be used as a primitive musical instrument, a kind of early sistrum for rhythmic rattling. Both emblems of the goddess are therefore weapons of war; the one is the crossed arrows and shield, the other the two bows.

The -sign occurs as early as the Ist dynasty, where it appears on a stela from the Royal Tombs (Fig. 17). It appears to represent a bead tassel, with a single tie. This is in accordance with later forms of the sign, and also with representations of the actual object. The sign as a phonogram reads *āpr* , and means, "To equip, to provide." The actual object was an ornament or tassel of beads which was attached to the two ends of the bead-collar and hung down the back of the wearer; as an ornament it is called *mānkht* .

In the IIIrd dynasty the form shows two ties (Fig. 18), but is without the characteristic pendant beads; this example is from the monolithic granite false-door in the tomb of the Sheikh el Beled at Saqqara. In the Old Kingdom the actual object is often represented, and always among the jewellery with the necklaces (Figs. 19, 20); on Middle Kingdom coffins (Figs. 21-24), it occurs beside the necklaces in the representations of the property of the deceased, each necklace having an *āper* matching it in colour and material; if the necklace has hawk-head or plain semi-circular terminals, the *āper* has the same (Figs. 23, 24), this may account for the third hawk-head found in the tomb of King Hor at Dahshur (de Morgan *Dahshur*, p. 100); two of the hawk-heads were obviously the terminals of the necklace, and de Morgan supposed the third to be the top of the flagellum, though he acknowledges that the supposition is doubtful. In the same tomb there was a model of a collar with plain terminals, and a model *āper* in gilded wood, also with a plain terminal (p. 100). In the tomb of Nub-hetep there was again a third hawk-head terminal, which must have belonged to the hawk-head necklace of the princess (p. 114). On statues of the Middle Kingdom the *āper* is represented with plain terminals (Figs. 25-31); the greater number of examples on both coffins and statues are finished with a row of pear-shaped pendant beads, but Figs. 30, 31 have hanging lotus-blossoms instead. Fig. 32 is from the remarkable cartonnage found at Beni Hasan, probably of the early XVIIIth dynasty. Later in the dynasty the hieroglyphic sign (Fig. 33), shows a reversion to the form with a single tie, in use in the Middle Kingdom (compare Fig. 21). Fig. 34 from the "tombeau des graveurs" at Thebes, shows lotus-blossom terminals with a lotus-blossom *āper* to match. The long narrow type of the actual object, as represented in the Old Kingdom, is found again in the example from Abydos (Fig. 35), where King Sety is offering it to Ptah. Fig. 36 is one of the amulets in the list at Denderah. On comparing it with Fig. 22, it is seen that the type has persisted from the XIIth dynasty to the Ptolemaic era. Figs. 37-40 are from bronze figures of gods in the collection at University College; only one, Fig. 37, has the characteristic form of the *āper*, the others possibly represent some other kind of ornament.


The actual method of attaching the *āper* to the collar is not easy to understand. In Figs. 22 and 36 the strings are arranged in loops through which perhaps



the strings of the necklace were passed, but the method of making the loops is not shown. Fig. 27 shows in detail what is presumably a reef-knot with the ends of two strings hanging down; this can only represent an instance of the *āper* with a loop at the top, either made of its own string, or being actually part of the terminal. The strings of both the necklace and the *āper* are made of the threads on which the beads are strung; the terminal is pierced with several holes along the base which unite in one hole at the top. The threads on issuing from the top of the terminal are twisted together; in the case of the *āper*, they form sometimes one string, sometimes two. The method of attachment in Fig. 28 is

inexplicable, the loop at the top serving no purpose whatever. Figs. 41-43 show the *āper* in use; Thothmes III as Osiris wears an *āper* with a long tie; a short-stringed *āper*, as long as the collar is wide, is worn by the Horus-hawk at Abydos (Fig. 41).

The *āper* is generally found among the ornaments of men, very rarely among those of the women. This is probably on account of its position on the person; the woman's hair or long wig would cover it, while on a man it would be easily visible. In early times it seems to have been worn only by nobles of high rank; in and after the New Kingdom it appears to have been confined to a few gods and to the King as god.

Its amuletic quality is indicated by its dedication to Hathor, who is called at Denderah  Lady of the *Āper* (Brugsch, Wtb. 182). As an amulet it was for protecting the wearer from the assaults of spirit-foes, and was part of the great spiritual armoury by which evil demons were repelled and routed. With a powerful amulet placed between the shoulder-blades—one of the most unprotected parts of the body—the wearer would be fully "equipped" against unseen and ghostly enemies. For this reason it survived as a small amulet, generally carved in hard stone, down to the Ptolemaic period.

The actual object made in beads has never been found, but at the Ramesseum a model *āper* was found (Fig. 44). It is made of leather embossed to represent beadwork, and was attached to a leather *menat* and leather braces. Though this dates only to the XXIIInd dynasty, the use of the *āper* and braces together goes back to the Old Kingdom. Fig. 45 shows a procession of bearers of offerings, each carrying a jar and a personal ornament; the first holds a necklace, the second an *āper*, and the third has the wide beadwork braces on his arm with the strings hanging down. Fig. 20, from the same tomb, shows a man in full dress wearing a necklace and braces, and standing beside tables loaded with beadwork; on the lower table are laid a collar, an *āper*, and two braces.

M. A. MURRAY.

THEBAN BORDERS OF LOTUS AND GRAPES.

(See Frontispiece.)

A VERY popular border was a design of lotus flowers and bunches of grapes, which is to be seen in twelve tombs (Nos. 8, 38, 49, 64, 74, 75, 90, 147, 151, 175, 181 and 249; for names see *Ancient Egypt*, 1920, p. 122). The simplest form is found in tomb 175 (Fig. 12), where open lotus flowers alternate with bunches of grapes, the latter appearing to be suspended in mid-air. On the western walls of tombs 38, 175 and 249 there are very similar borders, but it is probable that they are unfinished, and that it was intended to complete the stems, as there is a blank space left above the flowers and fruit. On the whole this design, as illustrated in Fig. 12, is very stiff and uninteresting.

It was somewhat improved, however, in tombs 8, 74, 75, 151 and 249 (Figs. 14, 15) by the addition of tendrils to the bunches of grapes. A further addition, and what appears to be an attempt to improve on Nature, is a series of looped stems joining the lotus flowers and clusters of grapes together, as may be seen in tombs 49, 90, 151 and 181 (Figs. 16, 17).

The borders of this type in tombs 151, 181 and 249 differ from the others in having a red spot just below the tip of each grape cluster. As the bunches of grapes in tomb 181 do not show the spots which usually serve to represent the separate grapes, it has been suggested that it was really intended to represent cornflowers, but the presence of the tendrils hanging down on either side of the bunches makes any question as to whether or not grapes are here represented quite superfluous. The red spot below each grape cluster in tomb 249 has a black base, and is probably an attempt to represent a poppy petal (Fig. 18).

It will be noticed that in tombs 8 and 90 (Figs. 13, 14, 17) there is a border of another design either above or below the floral border, a circumstance which will be more fully dealt with later in this section.

The floral border in tomb 8 (Fig. 14) has the additional feature of lotus buds alternating with the lotus flowers and grape clusters, and is the only example at present known in the necropolis, of lotus buds occurring in conjunction with both lotus flowers and grapes. The end of a stem showing on the right of the calyx of each flower is also only to be seen in this tomb. The whorl pattern between two rows of tail-edging ornament above this border is curious, but there is some doubt as to whether it belongs to the ornamentation of the border proper or to that of the barrel-vaulted roof.

In tomb 64 (Fig. 19) there is a border made up of a row of crescent-shaped ornaments, which may represent lotus leaves, alternating with mandrake fruit and cornflowers (?) below a row of lotus flowers and grape clusters. The cornflower is probably the species *Centaurea depressa*, Bieb., now only found in Asia Minor, the Caucasus, and neighbouring countries. This species has been found in ancient wreaths and garlands of the XVIIIth and XXth dynasties and again in the Fayum in the Graeco-Roman period. See article by Percy E. Newberry in *Proc. Bibl. Arch.*, May, 1900.

The same crescent-shaped ornament, but without the mandrake fruit, is to be found in tombs 147, 151 and 249 (Fig. 18). The crescents form the upper part of the frieze in the inner chamber of tomb 249 and the outer chamber of tomb 147, while in the shrine of tomb 249 they occur both above and below the

other components of the border. In tomb 151 (one wall) they form the lower portion of the border.

There is an auxiliary band of alternate mandrake fruit and rounded red objects, which may perhaps be identified as poppy flowers or petals, to be seen in the frieze in the inner chamber of tomb 151, and the whole frieze is further widened by two rows of chequers in red and black from which the lotus flowers and grapes depend (Fig. 20).

The design on part of the north-eastern and north-western walls of tomb 151 differs somewhat from that on the remaining walls. The grape clusters have no tendrils, and are connected by looped red stems with the lotus flowers on either side of them, instead of hanging down from straight stems as shown in the previous illustration (Fig. 20). A narrow band of yellow on which is placed a row of crescent-shaped objects, again suggesting lotus leaves, also replaces the mandrake fruit and poppy petals, and is repeated above the frieze between it and the chequer bands.

Tomb 147 has an effective border in its inner chamber which is, however, too much blackened to be copied. It is composed of the usual alternate lotus flowers and grape clusters suspended by short red stems from a single line of black chequers on a yellow ground, and between the flowers and bunches of grapes there is a series of red objects which are practically the same in form as those in tomb 151. Below the main design is a row of yellow mandrake fruit on a blue ground, and above the single band of chequers a green-margined border.

A very free treatment of grape clusters and vine-leaves as a running pattern is to be seen in tombs 149 and 259 (Fig. 21); in the former tomb, on the northern wall of the outer chamber above the Hathor and Anubis frieze. In tomb 259 it is found above a Kheker frieze on the north-eastern wall at the northern end of the tomb. This design, therefore, can hardly be accepted as being a border in the strict sense, for it was merely used to fill up a vacant space between the border proper and the ceiling of the tomb. In both tombs the design is painted on a yellow ground and forms a very distinctive ornamentation, all the more to be valued on account of its extreme rarity in the necropolis. There is also a very similar border, but coarsely executed, on the eastern wall of the inner chamber of an unnumbered tomb a little to the west of tomb 154, which belonged to the XIXth or XXth dynasty. The illustration is taken from the design in tomb 259 (Fig. 21), which is practically identical with that found in tomb 149, except that the latter is more roughly painted and has rather more angular stems. Both tombs are of late date, the former belonging to the period of Haremheb and the latter to the XIXth or XXth dynasty.

E. MACKAY.

[If we look at the historical order of these borders, the earliest is Fig. 15 of Zenuni, under Tehutmes IV, a simple and complete design. Similar, though obviously unfinished, is Fig. 12, of Tehutmes IV (?). Next come the group with a flower and seed border, Figs. 18, 19, 20; of these 19 is attributed to Tehutmes IV, but as Heqerheh was tutor to Amenhetep III, it is likely that his tomb was not decorated till Amenhetep III. Figs. 18 and 20 are dated to Tehutmes IV (?); but the flower and seed borders are scarcely as early as that, and seem to belong to the naturalistic schools of Amenhetep III. The borders with rows of bouquets (Figs. 13, 14) are obviously later; of these 14 and 17 are of Amenhetep III, and 18 probably the same date. The loops connecting the lotus flowers in Fig. 17 are developed further in Fig. 16, which is dated to late XVIIIth dynasty,

and is obviously degraded in its Pompeian style. Lastly, the old design vanishes under the influence of Akhenaten's realism, and Fig. 21 shows a degraded running border, probably of the time of Heremheb, which continued in other examples into the XIXth or XXth dynasties. Thus there is a consistent development in these borders, which ran through all their changes in about a century.—F.P.]

FRIEZES OF LOTUS FLOWERS AND BUNCHES OF GRAPES.

1. WITHOUT TENDRILS OR STEMS; PLATE 12

Tomb 38. Northern wall of western end of outer chamber.	Tuthmosis IV.
" 175. Northern, southern and eastern walls.	" "(?).
" 249. Western wall of outer chamber.	" "

2. WITH STRAIGHT STEMS ONLY; PLATE 13

Tomb 90. Western end of southern wall.	Amenophis III.
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3. WITH TENDRILS; PLATE 14 15

Tomb 8. Side walls of vaulted chamber.	Amenophis III(?).
" 74. Southern end wall of outer chamber.	Tuthmosis IV.
" 75. Right hand jamb of entrance to inner chamber.	" "
" 151. South-eastern wall of north-eastern end of inner chamber.	" "(?).

4. WITH LOOPED STEMS CONNECTING FLOWERS AND GRAPES; PLATE 16 17

Tomb 49. Inner chamber.	Early XIXth. dynasty(?).
" 90. Eastern end wall and western end of Southern wall.	Amenophis III.
" 151. North-western wall of inner chamber.	Tuthmosis IV(?).
" 175. Western wall.	" "
" 181. All walls of outer chamber.	Late XVIIIth. dynasty.

5. WITH LOTUS LEAVES(?); PLATE 18

Tomb 147. Above false door at southern end of outer chamber.	Tuthmosis IV(?).
" 151. North-western wall of inner chamber.	" "
" 249. Inner chamber and shrine.	" "

6. WITH LOTUS LEAVES(?), MANDRAKE FRUIT AND CORNFLOWERS(?); PLATE 19

Tomb 64. Northern end of outer chamber.	Tuthmosis IV.
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7. WITH POPPY PETALS AND MANDRAKE FRUIT; PLATE 20

Tomb 147. Inner chamber.	Tuthmosis IV(?).
" 151. South-eastern wall of inner chamber.	" "

8. WITH POPPY PETALS(?) AT BASE OF THE FRUIT; PLATE 16 18

Tomb 181. Outer chamber.	Late XVIIIth. dynasty.
" 151. North-eastern end of north-western wall of inner chamber.	Tuthmosis IV(?).
" 249. Inner chamber and shrine.	" "

9. WITH AUXILIARY PETAL BAND; PLATE 14 17

Tomb 8. Side walls of vaulted chamber.	Amenophis III(?).
" 90. Ends of southern wall of outer chamber.	" "

10. RUNNING DECORATION OF GRAPE CLUSTERS AND VINE LEAVES; PLATE 21

Tomb 149. Northern end wall of outer chamber.	XIXth.-XXth. dynasties.
" 259. North-eastern wall of chamber.	Haremhab(?).
" (?). (a little west of Tomb 154). Eastern wall of inner chamber.	XIXth.-XXth. dynasties.

A HEAD OF A BARBARIAN FROM EGYPT.

THE marble head represented in the accompanying plate was brought from Alexandria by Mr. Alfred E. Rand, now a student in the Architectural Department at University College, who was serving in Egypt during the war. The following facts as to its discovery are kindly supplied by him; we also have to thank him for his permission to publish the head here. "The head was found in sandy soil, about 10 feet deep, whilst a trench was being excavated in connection with an ammunition dump at Mex—a short distance from Alexandria. As far as I could ascertain no further portions were discovered."

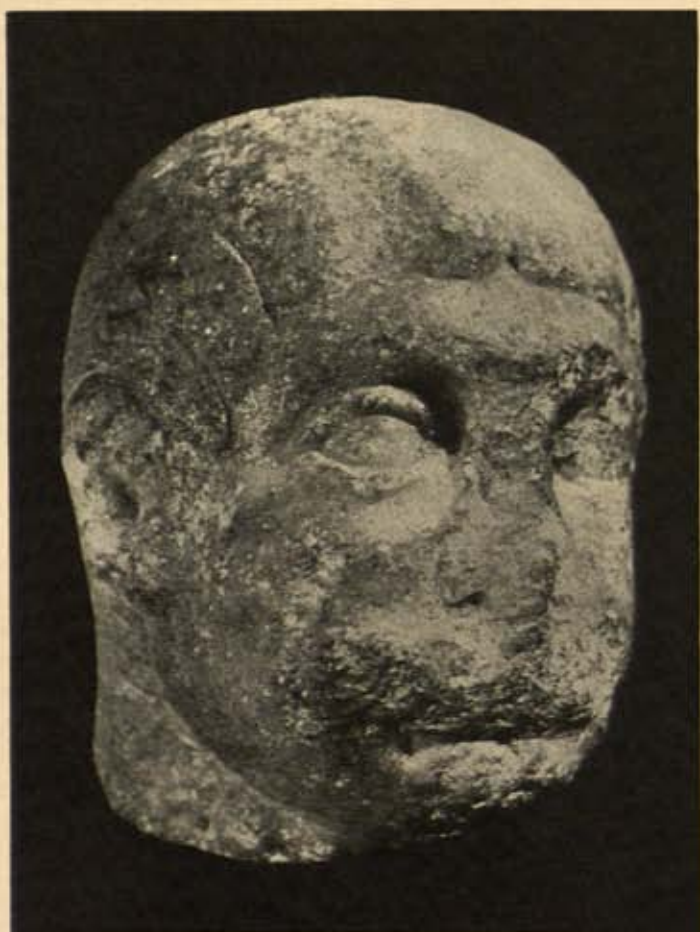
There appears then to be no external evidence as to the nature of the monument or other work of sculpture from which the head has come; but there are some indications in the head itself. It is about half life-size. A thick iron cramp is fixed by lead into a hole in the top of the crown, and must have served to attach the figure to a background or to a projecting cornice. The left side of the head is only roughly blocked out. It is therefore clear that the head must have been part of a figure in high relief. Its portrait character is obvious, and it most probably comes from a tombstone; many tombs of Hellenistic or Roman date have been found in this region.

The head itself is in several ways remarkable, chiefly for its heavy square shape and the peculiar treatment of the moustache. This is, so far as my own observation and memory goes, unique in an ancient work of sculpture. I shall be very grateful if any reader can point out a similar instance. It is true that Gauls and other "barbarians" often wear a moustache only, the rest of the face being shaved. But these moustaches are of a quite different character. They are usually long and drooping, as in the famous "Dying Gaul" and the Ludovisi group. Here the moustache is short and bushy, and apparently brushed up at the ends in a way familiar to us in modern Germans and in some Indian races. It therefore affords us no definite clue as to the racial character of the subject. The shape of the head itself, however, appears distinctive, and indicates the assignment of the man to the so-called "Armenoid" race,¹ which spread from western Asia into eastern Europe in the early centuries of the Christian era, and which is now most familiar to us in the Prussian type. The resemblance which strikes one at first between this head and that of a Prussian soldier is therefore not fortuitous. There were probably many barbarians from northern and central Europe in the Roman garrison of Egypt during the second and third centuries of our era, the period to which this head apparently belongs. And it therefore need not surprise us to find such a racial type and such a fashion in wearing the moustache on a monument erected to one of these barbarian mercenaries. There is nothing Egyptian about the style of the head, which is an ordinary product of later Graeco-Roman art.

ERNEST A. GARDNER.

¹ I am indebted for confirmation of this identification to the high authority of Prof. Elliot Smith

[The peoples engaged by the Romans as auxiliaries in Egypt comprised the Franci and sub-tribes Sugambri and Chamavi, which are perhaps too western for the above type; but it might represent one of the Germani, Alamanni, Vandali, Rhoeti, Quadi, or Sarmatae. None of these were stationed in Alexandria, but a veteran might well have retired there from the upper country.]



MARBLE HEAD OF A NORTHERN TYPE, PROBABLY A GERMANIC SOLDIER.
ALEXANDRIA. ROMAN PERIOD.

THE TRANSMISSION OF HISTORY.

SURPRISE has been expressed that the various Greek versions of Egyptian history should show divergences in the lengths of the reigns and the totals of dynasties, and that these again differ so much from the amounts of the Turin papyrus, and the details that can be collected from dated monuments. We must remember that all these Greek versions are manuscripts, subject to all the corruption found in other manuscripts of such ages: there is no reason that in such manuscripts early Egyptian history should be better preserved than that of any other period. To see what the actual state of manuscripts is for a well-known period we may look at the various versions of Ptolemaic history. These are published in the *Monumenta Germaniae Historica, Chron. Minores*, where the later annalists are given in full, leading on to European history: the volumes and pages are, Column A, Laterculus, III, 448; B, Beda Chronicon, III, 275—; C, Isidorus Chronicon, II, 451—; D, Prosper Tiro, I, 398—; E, *Computatis* cccclii, I, 52; F, *Lib. Gen.* I, G, *Lib. Gen.* II, of Chronographer of cccl, I, 137.

			A.	B.	C.	D.	E.	F.	G.
reign									
Soter,	began	325 B.C.	40	40	40	40	42	42	22
Philadelphus,	285	38	38	38	38	38	...	38	30
Euergetes I,	246	26	25	26	26	26	26	30	27
								F.25	
Philopator,	221	17	17	17	17	17	18	17	
Epiphanes,	204	23	24	23	24	24	20	23	20
Philometor,	181	36	35	35	35	35	11		17
Euergetes II } Physcon }	145	28	29	29	29	29	27		25
Soter II } Lathyrus }	117-108 88-81	10 7	36	F.17	17	17	F. 1 E.27	F.11 E.26	F.25 E.26 A.15 S. 30
Alexander I,	108-88	20		10 P. 8	10 8		19 S.19	20	28
Alexander II,	19 days						19 d.	18 y.	24 P.20
Dionysos } Auletes }	81-51	30	29	30	30		29	29	17
Cleopatra.	50-30	20	22	22	2			25	
Total ...	295			295			244	346	335
added up ...			(275)	(295)	(276)		(239)	(304)	(327)

These various writers are placed here in the general order of accuracy. The known reigns are stated with the names in the first column. Variations in the names are marked in the other columns: in A, Alexander is omitted, and 36

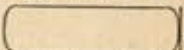
years all given to Lathyrus ; in B, Lagus is Largus, after Euergetes II, Fiscon 17 (really Lathyrus), then Ptolemy 8, which is the latter half of Lathyrus. C and D follow the same order. In E, confusion begins with Fiscon I and Euerceta 27 ; after this, Alexander 19, Soter 19. F gives a fictitious brother of Euergetes I 25 years ; and 11 years to Fiscon, omitting two previous reigns. G is the worst with " Iunior " 26, Fuscii 25, Euergetis 26, Alexi 15, secundus Sothis 30, Alexi 28, Alexandri 24, Ptolemy 20, Dionisi 17, a jumble which we need not speculate upon.

The main result is that by A.D. 350 there was complete confusion in some authors about the reigns of some of the greatest line of rulers living only four centuries before. Further, none of the totals stated agree with the sum of the reigns, except in Bede. Of all these writers there is not one which is as exact as Bede : beyond assigning the 10 + 7 years of Lathyrus to a duplication called Fiscon, and repeating the 7 years as 8 of a Ptolemy, cut away from Alexander's 20, and making up the total correct by giving the 2 years over to Cleopatra, there is no other error ; in the complication of the later reigns, with continual changes, it is pardonable to have strayed thus far. The surprising thing is that Bede, writing in the remotest corner of the former Empire, long after the other writers, and after the great breaks of the invasions, succeeded in getting a more correct version than any other chronicler.

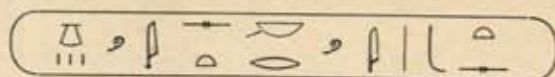
This is Egyptian history, and the conclusion for us is that we must not be surprised at finding equal confusion and errors in the transcriptions from the earlier history of Manetho. Such errors do not reflect on the accuracy of the original writer, nor do they entirely vitiate the general scale of history. The average errors of all these writers for the total length of the dynasty is 35 years, or less than one-eighth of the whole period.

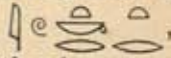



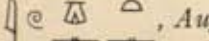


W. M. FLINDERS PETRIE.





A CARTOUCHE OF AUGUSTUS.

M. DARESSY published in 1908 a stela containing a cartouche which has been the subject of some controversy.¹ The inscription commemorates one of the sacred bulls of Hermonthis, and is drawn up in the style of the much better known Apis-stelae. It begins with the date of the bull's birth: Year 33 under the majesty of the king of south and north, lord of the two lands, . We are then told that the animal was enthroned in year 39, and that he died in year 57, having lived 24 years. The stela, as M. Daressy remarked, cannot be older than the Ptolemies; and there is no Ptolemy or Roman Emperor who reigned 57 years. There is, however, a method of computation (the era of the *κράτησις*), the starting point of which is the taking of Alexandria on 1st August, 30 B.C., commonly named the Actian era. The years of this era were later reckoned from 29th August (the Egyptian New Year's day) in order that they might coincide with the regnal years.² The year 57 according to this computation would fall in the year 13 of Tiberius. M. Daressy calls attention to the unusual arrangement by which the words "year 33" are made to stand by themselves (on a level with the bull's seat in the tableau), above the first full line. As he well remarks, to the mind of an Egyptian a date was inseparable from the indication of a king's name, and the scribe took this means of combining the two ideas.

We may now consider the cartouche, which is as follows:—





Like the whole inscription, it is wretchedly engraved, and at a first glance is quite unintelligible. Daressy proposes to read the middle signs as , *Autokrator*, supplying the first  and correcting  into . In the characters at the end of the cartouche, together with the first two (misplaced) signs, he sees , *Augustus*, with the correction of  into .



Prof. Spiegelberg sought to explain the puzzle in a wholly different way.³ He admitted that Daressy was correct as to the era, but contended that in that case the year should not be followed by a king's name, and he pointed out that no such cartouche as *Autokrator Augustus* was known. His view was that the scribe had endeavoured to express in hieroglyphs the Greek formula: *ἔτους x τῆς Καίσαρος κρατήσεως θεοῦ υἱοῦ*. The signs  are doubtfully equated with *τῆς*, though the doubt seems rather out of place in view of the daring correspondence which follows. The two bungled strokes, it is suggested, express *Καίσαρος*. The whole of the remaining signs are for *κρατήσεως*,  (ε) being the helping vowel before the double consonant *kr*, and  or  = *ews*, perhaps

¹ *Rec. de trav.*, XXX, p. 10.

² Gauthier, *Le Livre des Rois*, V, p. 16, note 1.


³ *A.Z.*, XLV, p. 91.

with correction into . The last two words of the formula are to be found in the title , "Son of the Sun-god," preceding the second cartouche. Prof. Spiegelberg concludes by saying that the practice of the Egyptians in expressing dates will explain why the era was treated as a king's name.

The cartouches have been again published by M. Gauthier in the final volume of his splendid collection of royal names, where he has for the first time ventured to transcribe the second cartouche.¹ This is even more badly engraved than the rest of the stela, and is rendered specially illegible by the crowding of the characters at the end of the line. As, however, it begins with a clear  and contains a fairly recognizable , there need be little difficulty in accepting M. Gauthier's view that *Kaisaros* is intended. He regards Spiegelberg's explanation as more satisfactory than Daressy's, but places *Kaisaros* as the last word in the Greek formula, in agreement with his reading of the second cartouche.


It seems to me, on the contrary, that the objections to Spiegelberg's view are, in their cumulative effect, overwhelming.

(1) The titles before the first cartouche are completely ignored, while "son of the sun" before the second is regarded as translating two Greek words.

(2)  is explained as the helping vowel (*ê*) before *kr*; but it is surely very unlikely that the easy combination *kr* should require a helping vowel when the *Ps* of "Psammetichus" and the *Pt* of "Ptolemy" did not.

(3) If we are to see *Kaisaros* in the second cartouche, it cannot very well be also found as part of the first; and in that case we leave two characters unexplained, besides departing from the usual order of the words in Greek.

(4) Instances have been found by Gauthier and Spiegelberg where the era of the *κράτησις* is actually expressed in Egyptian (not Greek), while the second cartouche of the Emperor (*Kaisaros*) alone appears without any of the usual titles.² These facts are clearly against the suggestion that the Greek formula would be put into a cartouche. It may of course be argued that they also show that some words were required to indicate the era; but Daressy's explanation that this was done by placing the number of the year in a separate line seems a highly probable one. It may also be remarked that dating by an era is not altogether unknown in Egyptian inscriptions. Not to speak of the famous "Stela of 400 Years" (the meaning of which is still doubtful), there is the mention of year 59 of Horemheb, which is generally agreed to have been counted from the death of Amenhotep III.³

Whatever may be thought of the different opinions so far discussed, it will presumably be admitted that the two strange signs following  have not been satisfactorily dealt with. Daressy gives no account of them at all; and it is difficult to attach much value to Spiegelberg's suggestion that they stand for *Kaisaros*, since they do not in the least resemble any known method of writing that word. If we admit Gauthier's much more reasonable view, that *Kaisaros* is to be found (as might be expected) in the second cartouche, the two signs in question are again unaccounted for. Here, then, lies the crux of the problem. The suggestion I have to offer is that these two vertical strokes are simply a very bad attempt (in keeping with the character of the inscription as a whole) to write

¹ Gauthier, *Le Livre des Rois*, V, p. 14.

² Gauthier, *loc. cit.*, V, pp. 10, 18.

³ Inscription of Mes, line S. 8, published by Loret, *Ä.Z.*, XXXIX, p. 1 = Gardiner, "Inscription of Mes," in Sethe, *Untersuchungen*, IV.

REVIEWS.

Balabish.—By G. A. WAINWRIGHT. 1920. 4to. 78 pp., 25 pls. 42s. (Egypt Exploration Society.)

This is a detailed account of a small site, on the east of the Nile, about equidistant from Abydos and Farshut. Not much was found that is new to us; but the careful working allows scope to Mr. Wainwright for two comprehensive discussions, of the Pan-grave people and the foreign pottery of the XVIIIth dynasty, which give value to the book.

The graves equivalent to those called "Pan-graves" at Diospolis were here deeper and of three forms, cylindrical and oval with contracted burials, and long with full-length burials. Yet no exclusive difference could be traced between the objects buried, which would show different dates or races. The burials of this kind are found from Rifeh near Assiut, up to El Khizam, south of Thebes. An earlier invasion of probably the same people, with much the same pottery, extended north to Herakleopolis in the IXth dynasty, as found this year. The contracted bodies at Balabish were lying on the right side, with head to north and facing west. The generality of the material is already well known, old vases of the middle kingdom re-used, leather work, shells and shell bracelets, ostrich-shell beads, and the peculiar pottery as at Diospolis. Two new classes were, however, found; the archers' wrist-guards of leather with incised patterns, and the curved horn implements, which appear to be strigils. Two copper axes that were in the graves are the thin fighting axe and the stout, long-backed, carpentry axe. Some things were probably continued in use like the kohl pots, from the middle kingdom, such as the fly amulets, the much worn carnelian beads, the amazonite beads, and perhaps the blue glazed crystal and black manganese-glaze beads, all of which are familiar in the earlier period. There appear to be three classes of peoples whom it is difficult to identify:—(1) The "Pan-grave" people; (2) the C-group people of Nubia; (3) the Kerma people having their fine pottery with trumpet mouths. There are difficulties in connecting any of these; and as the XVIIIth dynasty and early XVIIIth fought against Nubia, it is also barred from being identified with (2) or (3). Whether there are connections or identities of any of these contemporary peoples is not yet clear.

The cemetery of the XVIIIth dynasty did not produce anything unusual, except an alabaster figure-vase, of a girl playing on a lute. One of the penannular white stone rings was found in position on the ear of a mummy; this proves that such rings were used on the ear, although other examples have so narrow a slit that only hair could possibly be passed into them. If such rings were tied on to a hole in the ear the slit would have been inconvenient. It is certain, therefore, that the penannular rings were for both ears and hair.

The presence of types of foreign pottery gives rise to a useful summary and discussion of the extent of each variety and its limits of date. The *bilbils*, little

straight-necked flasks, with conical foot and lip, were found in south-west Palestine and Cyprus, as well as widely in Egypt under Tehutmes III; they do not belong to north Syria, Asia Minor, or the Aegean. The remark that this type has not been found to contain ointment is superseded by an example at Herakleopolis.

The long tubular bottle, otherwise called spindle-shaped, is found in Cyprus, Crete (Gournia), and Gezer; the clay is not Egyptian, but its source is unknown. An example of double the usual size was found at Herakleopolis.

The pilgrim-bottle type is found in south Palestine, rarely in the north, and is only in Cyprus at a later date. It cannot be dated in Egypt before the swamp of Syrian influence under Tehutmes III. The occurrence of a similar form in the stone vases of the second prehistoric age, which is Asiatic in its source, suggests to the author that the origin is probably eastern. As the form is probably copied from leather, it might be that it was seldom made in more permanent material until it was adopted by a stone- or pottery-using people. Thus it might be native to Nabathaea and south Palestine without leaving a trace. The sites in south Palestine, which were certainly ancient cities by their names, have not a scrap of pottery upon them; only leather and wood were in use.

The false-necked vase, or *bügelkanne*, is known in the Aegean and Cyprus, and was probably brought thence into Egypt. It was copied there in blue glaze (Univ. Coll.). The globular forms with broad bands are the earlier, about Tehutmes III and Amenhetep III (Nagadeh and Ghurob), and the flatter forms and narrower bands are of the close of the XVIIIth dynasty (*Illahun*, xvii, 28; xx, 7, 9). The ring base to vases is not Egyptian, but is found in Syria and Troy; also the hollow conical foot. The present position is tantalising; we have several distinctive forms foreign to Egypt, and do not know the source of any of them, owing to our lack of enterprise in Asia. There is nothing more promising in archaeology at present than a search over the early pottery of sites in Syria and Asia Minor, to find the extent, and trace the source, of the various styles of pottery. This will give the key to the relations of countries more readily than any other work.

The Oxyrhynchus Papyri, Part XIV.—By B. P. GRENFELL and A. S. HUNT. 1920. 244 pp., 3 pls. (London: Egypt Exploration Society.)

This volume contains about a hundred papers on business and letters, and about fifty abstracts, another large slice of the enormous mass of material now in hand. Who will extract all the results that can give a social and economic view of the country? Some interesting details appear at first sight. The very long date-formulae, naming all the Ptolemaic priesthoods, were cut short by saying, in such a year of the king "and the rest of the formula as written at Alexandria." The last day of the year and the new-year-day were both kept as holidays (p. 172). In mentioning children it was usual to say "the unbewitched," probably as a prophylactic against the evil eye. A son urges his father to avoid danger, and to have an identity mark, to verify his body if he were killed. A long list of all the operations of a vineyard is given in a contract (p. 18). Christian phrases appear in saying that there was no witness to a loan, but God and the sister and wife of a man, and a letter is written jointly by Didyme and her "sisters in the Lord." The monstrous depreciation of the copper substitutes for silver coin appears again in a contract to pay a donkeyman 2,000 drachmae a day, showing a depreciation of at least 1,000 to 1, only rivalled now in Russia.

The Hittites.—By A. E. COWLEY. 1920. 94 pp., 35 figs. 6s. (Schweich Lectures, 1918, British Academy.)

This is the most valuable summary and study of the Hittite question, describing the localities, the history, the questions of race, of language, and of decipherment. The interest in this people started with the allusions in the Old Testament. This was greatly increased by the identification of them with the Kheta of inscriptions and sculptures in Egypt. The discovery of the Hittite capital at Boghaz-keui, and the archives, with the cuneiform duplicate of the treaty with Egypt, the many letters in Hittite language, and to crown all, the discovery of the names of Indo-aryan gods there, has made this a subject of the highest importance. The Czech scholar Hrozný has urged the Aryan relationship of the Hittite language, mainly from grammatical forms which can be detected in the cuneiform versions, though the roots of the language are still unknown. To this Dr. Cowley barely assents, though it has been largely accepted by others.

The whole question of the hieroglyphic inscriptions is entirely separate. Here Dr. Cowley starts from the Tarkondemos boss, as everyone else has done, assuming that the Hittite signs there are equivalent to those in cuneiform. Unfortunately the linguistic scholars have not had any technical knowledge of workmanship. The centre part of the silver boss was never wrought in metal; the cutting is that in stone; it is a silver cast from a stone seal. Then when this silver was cast, a broad flange or border was cast around it, and on that was punched the cuneiform inscription, so strongly as to come through on the back. There is thus no proved connection of the two inscriptions, but rather a reason for a difference in age and sense between them. It is like the case of a Roman intaglio being put in a mediaeval setting, inscribed for a seal. The whole of the structures of interpretation which have started from the six signs on the central seal must remain in suspense until some firm basis can be proved. The guess at some of the often-repeated city names gives more hope; but the best chance is in the immense mound of Carchemish, which seems as if it must contain some cuneiform bilingual, or perhaps even a Hittite hieroglyph version of the Egyptian treaty. At the end of the volume is a list of over a hundred signs. The work is essential for anyone dealing with Oriental history.

Ancient Egyptian Fishing.—By ORIC BATES. 1917. 73 pp., 26 pls. (Harvard African Studies, Vol. I. Cambridge, Mass.)

This important collection of materials is the last work of one who promised to be a leader in the organising of knowledge. His comprehensive study of the Eastern Libyans (*Ancient Egypt*, 1914, p. 181) will scarcely be superseded in its fullness of detail and reference; and the present work systematises all that can be gleaned from the monuments, and from actual specimens, published in dozens of works. Had his life been spared, doubtless he would have become more accustomed to deal with facts, rather than rely on the opinions of those with whom he was familiar.

For the prehistoric age, it is suggested that the animal form of palettes—especially of fish—was intended to convey a magic value to the paint ground on the palette, as Pliny says that those who hunt crocodiles anoint themselves with its fat. Thus malachite ground on a fish palette might convey power over fish to the wearer; and in support of this it may be noted that all the animals represented are used for food—Barbary sheep, hartebeest, stag, elephant, hippopotamus, hare, turtle, birds, fish; the only exceptions are two falcons and a crocodile

in later time. The great royal palettes were for the war-paint of the king, to enable him to overcome his enemies, as figured on the palettes. The importance of fisheries, and the veneration of some species, are fully described.

The means of fishing by papyrus rafts and papyrus boats is minutely detailed. The *sa* amulet sign is linked with the loops of papyrus stems, which are often shown beside fishers or worn by them over the shoulder. This agrees with its meaning of "protection," and the examples of it in use seem to leave no doubt as to its origin. The harpoon is next discussed at great length; the rise of the copper harpoon is placed too late, as it is certainly of the first prehistoric age by the graves where it has been found. The bident is described, and all the variety of fish hooks. Fish traps, hand nets, casting nets and the seine, are next considered in all the detail of working. The lead net-sinkers are dated too late, as they abound in towns of the XVIIIth dynasty. The curing of fish, the sale of fish, and the social position of the fishermen, complete this study, which will long be the work of reference for the whole subject.

Worship of the Dead as practised by some African Tribes.—By J. ROSCOE. 1917. 15 pp. (*Harvard African Studies*, Vol. I.)

This is an illuminating comment on Egyptian usages, from the customs of Uganda at present; the more so, as the writer recounts from an English rectory what he observed without any reference to Egypt. The great concern for a sick man, and the gifts and sacrifices at burial, are held to be due to a wish to stand well with the ghost. The cemetery is the property of the clan, and only those of the same totem may be buried in it. In no case may two bodies—even of mother and infant—be placed in one grave, as in the second prehistoric age. At the head of the grave a small shrine is erected in which offerings are placed, like the soul-houses of the Xth dynasty. On the death of a king the war drum is beaten, and there is a state of anarchy, since peace, law and order cease with the king's life. Pillage and war follows until another king rules. The queen must be a princess, if possible a sister of the king and daughter of the previous king, as in Egypt. The body of a king is disembowelled, all the juices are pressed out into sponges of fibre till the body is dry and hard; the entire mummifying takes six months. The body is placed in a shrine, and widows, chiefs, and personal servants stand around it and are clubbed to death. In the second courtyard outside, four or five hundred victims are executed. This is like the burial of Hepzefa, and the rows of burials of servants around the tombs of the Ist dynasty kings. An extraordinary feature is that the shrine of a king's mummy is guarded by a group of his widows, who are replaced when they die, by others of the same clan, so that the worship is kept up for even hundreds of years. A widow may, however, retire and marry, if she can get a substitute. This seems to explain the frequent cases anciently of a wife being a *nesut khaker*, or adorer of the king. These were girls who had been brought into the harem, and after the king's death had adorned the body, but married after a time. At the back of the shrine lives the medium, a man who had been familiar with the king, and who is subject to the king's spirit, passes into trances, can ask questions of the king, and receive the answers. This may be parallel to the *neter-hon* of the king. Ghosts are expected to be re-born. Each child when a year old is tested to find which family ghost animates it. Then the shrine of that ancestor is left to decay, as his spirit is reincarnated. Among the Basoga, north of Lake Victoria, the new chief opens the grave of his predecessor after a year, takes the skull out, cleanses it, wraps it tightly in

skins, and places it in a temple with a medium to speak for the ghost. In common burials the objects buried are broken "to free the spiritual essence that it may escape to their late owner," like the broken offerings in Egypt.

The Paleoliths of the Eastern Desert.—By F. H. STERNS. 1917. 35 pp., 18 pls. (*Harvard African Studies*, Vol. I.)

The 120 worked flints here figured came from the desert between Qeneh and the Red Sea. They are of the forms already familiar in the flints from the plateau of the Nile valley. It is to be noted that there are scratches on these flints like those which have been attributed to glacial action, or to ploughing, in England; as neither method can have acted in Egypt, so neither need be true in England.

Notes on Egyptian Saints.—By R. H. BLANCHARD. 1917. 11 pp. (*Harvard African Studies*, Vol. I.) This paper describes some of the principal festivals, pointing out the primitive nature of them, and that most are connected with fertility charms.

A new Solution of the Pentateuchal Problem.—By M. G. KYLE. 1918. 39 + 18 pp. (*Bibliotheca Sacra*, January-April, 1918.)

The new idea presented here is that there are three different types of law, always distinguished by different names. (1) The Judgements are decisions of judges, often old traditional law, expressed in a proverbial style, as a mnemonic aid, and concerning law between man and man. (2) The Statutes, which are decrees or regulations, of legal offences which are not criminal, but only *mala prohibita*; also laws of offerings. (3) The Commandments, which are fundamental laws and moral principles. A different style of writing naturally goes with each type of law, a brief proverbial style, or description, or hortatory, and this style belongs also to the narrative portions connected with each type of law. These styles are then found to correspond with the three main divisions already proposed, the JE documents, the Priestly and the Deuteronomic. The argument then is that this division of character accounts for the distinctions already proposed, and is consistent with the single date for the Pentateuch. The name Elohim belongs to the legal phraseology, while the name Yahveh is religious. Here is at least a fresh criterion brought into critical questions, and all such are welcome.

Die Griechisch-Ägyptische Sammlung Ernst von Sieglin. III teil, Die Gefässe in Stein und Ton, Knochenschnitzereien. By RUDOLF PAGENSTECHER. 1913. Folio. xi + 253 pp., 60 pls., 188 figs. (Leipzig.)

This volume deals with material from Egypt in various German museums. Sumptuous as this is (weighing 16 lbs.) it is disappointing to find so few unusual or important objects in such a work. First there are nine plates of purely Egyptian stone vases of all periods. A few good prehistoric are all catalogued as Old Kingdom. A canopic jar (p. 2) has Bissing's description of it quoted as a translation; it is really of a palace official, Huy. The only notable vases are two of alabaster with names of Pepy I and II. Only seventeen pages refer to the Egyptian remains, and 225 are given to Hellenistic and Roman pottery. Scarcely any dating is assigned to this material, which varies over six centuries. The only self-dated vase of importance is a blue glazed flask with applied relief figures

having the name of Ptolemy Philopator (225-205 B.C.), which gives a fixed stage of such work. The variety of design in the IIIrd century vases from Hadra is the most artistic product, as given in pp. 34-52, pls. xv-xviii. There was a school with good sense of form, and passably good decoration, without the vulgarity of the late Italian work: it is the most creditable result of Alexandria. The difficulty of trade during the war has prevented this work reaching us till this year.

Nekropolis, Untersuchungen über Gestalt und Entwicklung der Alexandrinischen Grabanlagen und ihrer Malereien.—By RUDOLF PAGENSTECHER. 1919. 4to. 216 pp., 127 figs. (Leipzig.)

This elaborate work is the historical comparison and summing-up of the results of the Ernst von Sieglin expedition at Alexandria. It is a kind of study that is much wanted in all subjects, bringing together material from the collateral examples, and drawing conclusions about sources and dating. The wielding of classical material seems complete, but in some earlier matters wider search would have been useful. More use might also have been made of some of the pottery models of buildings, such as are in University College.

The first chapter deals with the type of monument on the surface. This is of three classes, Hellenic, Asiatic and Egyptian. The Attic stele is the source of the Hellenic class. The earliest cemetery contains coins of the Satrapy and Ptolemy Soter, and cannot be placed later than 250 B.C. There seems, indeed, no reason why it should not be before 300 B.C., as there must have been a cemetery within a generation of the founding of the city. The stele, though starting with Attic tradition, was in very different conditions from the original. It was no longer a free-standing monument, but was only the decoration of a larger structure, of an altar-shape. This may be due to the influence of the Egyptian tomb, in which the false-door was only a part. Another large difference from the Attic steles was that the painted relief sculpture was simplified as a mere painting on a flat panel. In the earliest cemetery—of Chatbey—there are twenty-one painted steles and only eight sculptured. The steles of the earlier date have whole length figures; later there are some half-length figures in a naos border, and in the western cemetery are busts of stucco. In the tumuli over the tombs there are small vases and statuettes in the earth; these are supposed to have been deposited on the tumulus, and to have been covered over by disturbance of the soil. More accurate observation is evidently needed, to see if the positions agree to this, or if the objects were placed in the earth at first, which seems the more likely course. The larger monuments have statues around them. There are commonly altars by the tombs, of a large size and square in the chambered tombs, or of a small size and round, by the tumuli. These suggest the continuance of offerings of incense or of food for the dead, as in ancient times in Egypt. The placing of the stele varied considerably: it was at first on a high base, then upon steps, or on an altar over the grave, or on a long rectangular base, or a square base, or placed upon a short column. The type ascribed to Asia Minor is the cubic die placed upon steps. This began about 250 B.C., as dated by two black-figured vases in such a grave. The stepped form of monument is stated to be devoted to gods and heroes. The great cenotaph of Hephaestion at Babylon was in five stages, probably borrowed from the *ziggurat* of the country (Diod. XVII, xii). Next reference is made to the pyra of Pertinax and Severus; but such funeral pyres in stages are figured on coins from Antoninus to Saloninus.

Another omission is the heroic character of the Mausoleum, as the stepped pyramid had the chariot of Mausolos at the summit. If there is any precedent from early times in these Roman forms it is hardly in the solitary step pyramid of Saqqarah, but rather in the *ziggurat* copied by Alexander for Hephaestion.

The Egyptian form of monument is expressly stated to be the horned altar, that is to say, with triangular elevations at the corners. It is called "a real Alexandrian type," and said to be "the first form by which the impress of Egypt became perceptible." This view is astonishing, as the form is unknown in Egyptian work. The example of brickwork towers, quoted from the Praeneste mosaic, has nothing to do with this form, as the top edge is curved in a circular sweep, due to the usual curved courses of Egyptian brickwork; the horned altar has sharp triangular corners. A parallel to the grave-altar, with doors partly open on the upright face, is in a Pompeian fresco where a tower some 18 feet high has an open doorway, and triangular corners at the top. Such altars of pottery on a small scale are common in Roman tombs (see *Hawara*, XV, 8; *Roman Portraits*, XV, 6, 7), and they have burnt marks on the top, showing that they have been used as fire altars. It seems clear that in Roman times towers were sometimes built over graves, with a way to ascend to the top, for burning offerings; and small models were placed in graves. This form of monument was copied in relief at the tombs of Medain Saleh in Arabia ($26\frac{1}{2}$ degrees N.) of the first century A.D., so it was known to Semitic people. It is not Babylonian, as the altar on the cylinders is a column with a pile of flat loaves on the top (HAYES WARD, *Cylinders*, 824, 826, 827), or a bowl (876). It appears, however, as a Persian altar (*Cylinders*, 1144). Long before that, it is figured in the seventh century B.C. as the altar of a high place, on an Assyrian relief (*Botta*, 114, copied in WARD, *Cylinders*, 1258). Possibly it is the form intended by the rough figure of a fire-altar on cylinder 1260. The horned altar, being expressly a fire-altar, can hardly be separated from the rock-cut fire-altars of Nakshe Rستم (DIEULAFOY, *Art Antique de Perse*, III, v), which have corners raised and three pinnacles along the sides. These are dated before Cyrus, as the earliest monuments of Persia, akin to Assyrian work (p. 8). All of these have their parallel in the horns of the altar of burnt offering and of incense; while the table of shewbread had no horns, being probably like the Babylonian altars with a pile of round loaves. The horned fire-altar was then certainly known to Sargon in the eighth century B.C., and probably used by Israelites centuries before that; it was adopted as the Persian fire-altar in the sixth century; next, enlarged as a tower over a tomb, with an entrance to lead to the top, it was copied in central Arabia and in Pompei, and used in miniature over the graves in Alexandria, while in the form of pottery models it was, down to the third century A.D. a common offering in Egyptian graves. In the later Ptolemaic tombs at Alexandria a portrait was painted on the side of the fire-altar.

A truly Egyptian loan was the pyramid over a tomb. This appears in late Ptolemaic time, of the steep form then fashionable, as seen at Meroe, the cemetery of Hawara (about 68 degrees, *Ro. Port.* 19), the pyramid of Caius Cestius (67 degrees), and Pompeian frescoes. The pyramid form had attracted Alexander, who intended to build a pyramid equal to the greatest, as the monument of his father Philip (Diod. XVIII, i). Altars in the form of a truncated pyramid were found at Alexandria, but only 9 inches high. An error should be noted on p. 29, as the pyramids represented at Qurneh are not on columns, but on tomb chambers.

The Egyptian naos or shrine, often with a cornice of uraei, was a favourite memorial, with a figure or bust of the deceased person occupying the shrine. Such were made in the second century B.C. to the first century A.D., and spread from Egypt to Sardinia.

The painted steles are classified according to the figures. There is a resemblance to Pompeian frescoes in some of the attitudes, probably both drawn from some celebrated pictures that were familiar. The work is but poor and careless, always upon local limestone, and without any background or accessories. A most interesting census of the origins of the Alexandrian population is given by the ethnic names. Thirty-nine are recorded, and of these fourteen are Europeans (six being Thessalians), four islanders, only three Africans, and eight Greek Asiatics, with ten Galati and Kelt. This prevalence of Keltic mercenaries is mentioned when Philadelphos had 4,000 (PAUS. I, 13), and later in 213 B.C., 4,000 Thracians and Gauls were enlisted from settlers, and 2,000 more imported. That a quarter of the burials are Keltic shows how largely northern the Alexandrian was.

The covers of the loculi are often painted, with various forms of double doors; some with lattice in upper part, mostly with ring handles or heads. Sometimes one door is drawn as partly open. The Egyptian ideas remain in an instance of a full-length figure standing in a doorway, with groups of gods and the deceased down the sides.

The plans of the tombs are classed as (1) the Oikos type, from Europe, with a burial chamber and antechamber; (2) the Peristyle type, from the Egyptian house and temple; and (3) the Loculus type of Roman origin. The Oikos type is compared with the Greek house, an example from Priene having a close agreement with a tomb at Chatbey in the position of the chambers. The decoration is elaborated at Ras et Tin, with the walls painted in squares of marbling, and Egyptian niches and cornices. The use of horizontal divisions on columns is noted as Egyptian (bands at Beni Hasan). The Peristyle type has a peristyle court, open to the sky between the pillars. This is compared with the Egyptian buildings for the living; but no tomb in Egypt has an open peristyle court, and closed peristyle halls are very unusual there. It seems doubtful if an Egyptian house or temple plan would be intentionally adopted as a new type of tomb by the Greeks. This type appears in Cyprus, but whether before or after the Alexandrine tombs is not settled. In any case the open peristyle court is at least as familiar in Greek and Italian houses as in Egyptian, and the Greek source is much more likely to have been copied by Alexandrians. Various other tombs are described, the greatest of which is the catacomb at Meqs; the great hall there is 52 feet square, with side chambers having three tiers of loculi, while the axis continues to a hall 23 feet across, with a cupola and side chamber, with places for nine sarcophagi. Certain criteria are stated, as that there is neither peristyle nor cupola in any tombs fixed to Roman age; also that loculi began to be made in Hellenistic times. The Meqs catacomb is placed to the first century B.C. In the Roman tombs the loculi are arranged in rows along corridors. A summary gives the dates of tombs as Chatbey 320-250 B.C., Anfushy 270-200, Station cemetery fourth to third century, Hadra 280-150, Antoniadis and Meqs first century.

The last chapter deals with Alexandrian painting. Chatbey, the earliest cemetery, has no colour left. The vertical division of wall surfaces into painted panels, by half-columns, began as early as the third century. Later the system

was by horizontal division into zones. Marbling became usual, and there was a great use of blue colouring, especially for ceilings. At Suk el Wardian there is pure Greek work of the late fourth century style. At Anfushy (Ras et Tin) the surfaces are painted in squares of marbling copied from inlays. The ceilings are plain at Chatbey; at Sidi Gabr long coffering appears; at Suk el Wardian square coffering; and at Anfushy decoration in the coffering.

The whole subject is of value as showing the gradual swamping of purely Greek work by native style, in some respects, though hardly as much as the author suggests. The changes to the Roman Pompeian style moved as in Italy, showing the unity of feeling round the Mediterranean. The endeavours of the author to reach definite dates and criteria are most welcome.

Catalogue of Textiles from Burying-Grounds in Egypt. Vol. I.—By A. F. KENDRICK. 1920. 142 pp., 33 pls. 5s., posted 5s. 6d. (Victoria and Albert Museum, S.W. 7.)

This catalogue is valuable for the historical and technical introduction which occupies half of it, and discusses the dates and origin of the decorated garments of Roman age in Egypt. After an outline of the history of the period in question, the various sites where textiles have been found are described. The nature of the burials, the various preparations of the body with cartonnage, painted cloth, or portrait, and the dates of some garments, are fully stated. The technical weaving is noticed and the use of silk. The tunics, which are the main subject for decoration, and the large hangings or cloths, are discussed, with other material for comparison. The subjects of the woven tapestries are then catalogued in detail, under Gods, Portraits, Horsemen, Huntsmen, Warriors, Dancers, Vintage, Playing Boys, Animals, Plants and Ornaments.

The broad conclusions are that these patterned textiles were not peculiar to Egypt, but belong equally to the whole Roman Empire. A further evidence may be given for this from the gold-in-glass figures of the third and fourth century, which are apparently Italian and not Egyptian. The circular tapestry patches on the knees are shown on these figures. The date of this work is assigned to the latter part of the third century and onward. The main difference between this dating and that of Gayet is in the circular purple patches worked over in fine thread in interlacing square patterns. Here they are placed, like the figure work, to the third to fifth century, while Gayet put them into the Arab period. This work by its complete discussion of the materials will be a standard textbook for long to come. We hope the succeeding volumes will be as thoroughly treated.

The Life of Hatshepsut.—By TERENCE GRAY. 8vo, 260 pp., 13 pls. 14s. 1920 (Heffer, Cambridge).

This work is described as "A Pageant of Court Life," and "A Chapter of Egyptian History in Dramatic Form." It is a serious attempt at historic reconstruction, using the actual documents that can be connected with the subject of the Great Queen. Let it be said at once that this is entirely clear of the ill-informed absurdities which have been produced when trying to exploit Egypt for the stage. The scheme is well arranged, and the various scenes reasonably fulfil the actual conditions. In this form the striking historic position will doubtless interest many who might not read the scattered records at first hand. With the dramatic quality of this work this journal is not concerned; but we may note the difficulty of treating the long-winded pomposity of official formulae in

harmony with a conversation. Some familiarity with the talk of modern Egyptians might have given more likely phrases than "Thou hast no further theory," or "the magnificence of this great civilisation," which we cannot imagine put back into vernacular intimacy of talk. This alternates with too sharp a contrast of very intimate talk of royal persons. It does not accord with the XVIIIth dynasty for courtiers to "smell the earth," only foreigners did so then, and courtiers bowed. We may regret to see the Greek form of termination Tahutmosis put in the mouth of an Egyptian, and Amen called Yamoun, a form impossible at that time, and perhaps at any other. There is much thought and perception in the stages of antagonism of Tahutmes III, and it is hard to say if such episodes could be better treated.

Bantu Methods of Divination.—By REV. NOEL ROBERTS. 12 pp., 3 pls., 1917. (South African Journal of Science, April, 1917.)

Everything that can be gleaned from African beliefs and customs that have any parallel in Egypt is a priceless key to understanding the mute evidences that we find, especially those of prehistoric age. This description of the apparatus and methods of divination may interpret some of the slate and bone objects, such as are figured in *Prehistoric Egypt*, xlv–xlvii. Mr. Roberts begins with an outline of magic and its purpose. "Among all primitive people who practise magic, however, we find the belief that a *rapport* exists between the name of a thing and the thing itself—in fact, a man and his name are often regarded as identical." This is well known in Egypt, where an object, such as even a walking stick, had its name, and nothing really existed unless named.

"Almost every Bantu tribe is distinguished by the name of an animal or other natural object, and that animal or object is regarded as *taboo* to all members of the tribe which bears its name. This identity of man and totem is expressed not only by vocal imitation of the animal, but also by gestures of a more or less conventional type, which are supposed to represent the characteristic movements of that animal. These gestures are woven into the ceremonial dances, so that the tribal origin of a man may be ascertained by noting his actions during the dance." In Egypt the animals representing the different tribes are well known; on the slate palettes the standards are shown of the falcon, jackal, lion and scorpion, while later on, the nome signs include the falcon, hare, gazelle, jackal, ibis and bull. Can we trace any of the gestures or other imitations of animals in representations? Certainly the women taking out offerings to the tomb at early dawn imitate the howl of a jackal, as heard in 1892 at El Amarna.

The casting of lots for divination is fully described. The knuckle-bones or astragali are mainly used for this, and they are called by Boers "toy oxen," *dol-ossen*, hence the English term dolosses for such casting pieces. "As a rule the set contains the astragali of the totem animals of the neighbouring tribes. In the case of larger animals some other bone or part of the body is used to replace the knuckle-bone. Thus in the case of the lion one of the phalanges is usually chosen, and parts of the carapace of different species of tortoise are commonly seen. . . . From what we know of magic and totemism, it is clear that each bone or object in the set represents the animal of which it once formed part, and hence the *tribe of which that animal is totem*." One end of the knuckle-bone is recognised as the "head," the convex side as the "back," the concave side as the "belly." When the bones are thrown, they may fall with the "head" facing either towards or away from the operator, and with one or other

of these faces uppermost . . . the various positions assumed by the bones may be generally classified as follows:—

- (1) *Anterior position*.—Head away from the operator="lost," "strayed," etc., generally *negative* character.
- (2) *Posterior position*.—Head facing toward the operator="will be found," etc., generally *affirmative* character.
- (3) *Dorsal aspect*.—Back uppermost indicates "health," etc.; and, by a grouping of ideas, "success," "prosperity," etc.
- (4) *Ventral aspect*.—Belly uppermost, representing "death," "failure," etc.
- (5) *Right pectoral aspect*.—Right side uppermost.
- (6) *Left pectoral aspect*.—Left side uppermost.

Either pectoral aspect may represent "sleep," "sickness," "uncertainty," and hence "try again."

Now here are three aspects, back, belly or side up; or, with a pair, six aspects. The use of astragali for playing games is certain in Egypt, as a pair have been found in the drawer of a gaming board. The three or six types of throw here were all simply indicated by the players calling out that they have three or six in the throw, and by the game boards being three squares in width across, so that a throw of three gives an advance of one row. It is remarkable how games have been derived from divination. Here the throw of astragali, and hence of dice derived from them, is for divination; the throw of four arrows, the early Chinese divination, is the source of the four suits of cards; the diviners' bowl with divisions all round it, to which a floating object may point, seems to be the parent of the roulette table.

How remote a connection of ideas may seem to us, appears in the throwing of a plate of the carapace of the tortoise; if this falls back up, it is in the walking position, and as the proverb is "the tortoise only walks when it rains," the position indicates rain.

Various tablets are also used for divination. Unfortunately Mr. Roberts has been misled by Churchward's "Signs and Symbols." The tablets quoted from Egypt are clearly the labels of offerings, all from one tomb, and that of a queen of the 1st dynasty, found by De Morgan, and not from "Naqada and Ballas." The set of tablets used in several different districts in Africa are of a tongue shape, with a guilloche twist on one, a zigzag border, rows of zigzags across, and rows of triangular hollows. These four types are associated, by the Malaboch, and slightly varied by degradation among the Mountha and Matala. We need to recognise any parallels to this system that may turn up in Egypt. The guilloche twist may be the degradation of the two serpents—caduceus fashion—on the prehistoric handles. (*Prehis. Eg.* xlviii, 4, and Berlin.)

The paper concludes with figures of two diviners' bowls, with signs around the edge representing different tribes. The bowls were filled with water, and seeds or buttons thrown in to float; the position which they took in relation to the signs on the edge served to give the answer.

Prehistoric Arts and Crafts of India.—By PANCHANAN MITRA. 8vo. 66 pp. 10 pls. 1920. (University of Calcutta, Anthropological papers No. 1.)

The comparative studies of the author have already been noticed here (p. 18), and the present work is a more systematic account of prehistoric India. It is fortunate that zealous research is being given to these remains, though much more is needed for so vast a region. The earlier chapters discuss the glacial period

on the north, and the contemporary river terraces, the palaeoliths, and the rock paintings of hunters. In this connection there are on pl. VI two pieces of decorated pottery obviously of Islamic age. Regarding the earliest date of pottery it must be considered that the favoured civilisations of the warm river valleys of Mesopotamia and Egypt were probably far in advance of savage Europe in starting various arts. For the resemblances stated between Egyptian and Indian pottery, we need to see a series of forms of each set side by side in plates, before we can weigh the evidence. The occurrence of the "chess-board patterns" in India, like those of Elam and Anau, is fair ground for a general Asiatic connection; such pattern is always foreign to Egypt.

On coming to the age of metals, there are many questions on which more precise details are needed. No dates, even approximate, are given for the earliest examples in India. It is useless to say that iron is known in "primitive India," when the earliest assignable date is not before the early European iron of 1200 B.C. In India as in Africa we must have definite evidence of a date before that, if the European origin of iron is to be set aside; it is useless to speak of a "primitive" age, in regions developing later than the Mediterranean. It is claimed that wootz steel is electrum, "where we get the very same name." What name? Greek *electron*, shining like the sun, or Egyptian *uasm*? We read "we think steel, especially wootz, was imported from India in (to) Egypt as objects of high value in those early times about three to four thousand years before Christ." How is such date reached for Indian wootz, or where is it found in Egypt? A reasonable passage is quoted from Dr. Coomarswamy that "the most ancient part of Indian art belongs to the common endowment of early Asiatic culture," and he speaks of a "Mykenaeen facies" and designs "of a remarkably Mediterranean aspect." This is reasonable enough for about 1000 B.C., but it will not take back India to any comparison with early Egypt, still less to originating anything of Egyptian culture. The author has a wide field of the greatest interest, on which we all want to have exact information, and any proofs of connection, or still better of priority, will be heartily welcomed.

PERIODICALS.

Journal of the Society of Oriental Research, Chicago.

In October, 1919, Prof. Mercer discusses the question *Was Ikhnaton a Monotheist?* The definition of monotheism is drawn very rigidly: "there is but one God, whose being and existence pervades all space and time"; this involves attributes which have nothing to do with the denial of any other gods. Taking such a rigid view, and looking for any survival of notice of the other gods, it is not surprising that Akhenaten is reduced to the position of "a clever and self-centered individual henotheist." This seems rather too theological a view of a change, which was hedged about with continual difficulty, and which had to be carried out practically and not merely discussed in the study. If some minor inconsistencies remained, if there were political views on the suppression of the priesthood of Amen, yet these cannot hide from us the intense fervour of the adoration of the Aten, and the repudiation of tolerating any other god. The figure of Maot used for *truth* cannot be adduced as a divinity, as Maot was never worshipped; not a stele nor a temple belongs to her, she was only an impersonation like a figure of Justice at present. Dr. Mercer not only denies the king the name of monotheist, but also "especially ethical monotheist." Now the insistence on all occasions of his personal motto "living in truth," utterly unknown before or since, may give him the right to be valued as an ethical reformer. We cannot expect any one of his age to have the keen sense of congruity which has been developed in us by centuries of dogmatic discussion of rival creeds and heresies.

The "Eye of Horus" in the Pyramid Texts is studied by Prof. Mercer in March, 1920. He concludes that the sun and moon were originally regarded as the eyes of Nut, the sky goddess. Later they were named the eyes of Ra, and as the sun was Ra, so the eye of Ra was Ra himself. Then the consuming eye of Ra became transferred to Hathor, Tefnut, Sati, Bast, Sekhmet, and the Uraeus. Osiris was popular at the early date and usurped the place of Ra. Here we must require strong evidence for such a sequence, as the worship of the Osiride group appears to precede the Ra worship; no proof of the precedence of Ra is given. The loss of the eye of Horus, in combat with Set, made the Horus-eye one of the most sacred symbols of sacrifice. It became the synonym for every kind of offering. As the eye-sun became identical with the Horus-sun, so the eye was Horus; and as the king was Horus, the eye was the king. In short, the vagueness of Egyptian thought and lack of consistency, led to the eye being taken as "anything that was construed sacrificially"; it was conceived, born every day, lived and addressed the king, avenged the king, and sat before the king as his god. These views were probably never all held as one, but they show the meanings that different worshippers might attach to the sacred eyes so abundantly found in house and in tomb, and the scenes of the king offering the eye.

Journal of the Manchester Egyptian and Oriental Society. IX. 1921. 18 + 56 pp. 5s. (Longmans.)

The Egyptian article in this is *The Problem of Akhenaton*, by T. ERIC PEET. In this Dr. Mercer's denial of Akhenaten's monotheism is discussed, and the general influence of that king. The principal matters are that Aten worship was already started under Amenhetep III, both at Thebes and as a transformed Ra worship at Heliopolis. It is therefore the exclusiveness of Aten worship that was due to Akhenaten. The attempts to show that other gods were recognised by the king are all reduced to mere conventions of speech (as Aten being the Nile, the king being the "strong bull"), which have no religious authority. The artistic reform is rather hesitatingly attributed to the striving after truth, professed by the king. It is surely late in the day to debate the unity of the religious, ethical and artistic revolution carried out by the king who "lived in truth." It is curious to note how nothing has modified the summary of dates and changes stated in *Tell el Amarna* (Petrie), twenty-seven years ago. Nothing has been found—not even from the mummy of the king—to alter or amplify that outline.

Bulletin of the Metropolitan Museum of Art. Part II. October, 1919. New York.

This supplement is a monograph on the statues of Sekhmet from the temple of Mut at Karnak. These figures were so abundant that they are found in many museums, and rather lose their attraction by familiarity. The whole history of them here put together is, however, an interesting outline of the general exploitation of antiquities in the past. Anyone who remembers the temple of Mut some years ago, will know the zigzag line of black granite figures, half buried in the salt soil, and tipped about at various angles in various stages of decay. Mariete estimated that there had been 572 of them originally. They were set up by Amenhetep III, as well as many others in his own temple at Qurneh. Later on, many of these statues were appropriated by the pirate kings, Ramessu II, Panezem II, and Sheshenq I. The modern stripping of the place began in 1760, when one was sold for an exorbitant sum to a Venetian. The French expedition found, and removed to Alexandria, many of the figures. The next stage in the clearance of Egypt was when Salt arrived in 1816 as British Consul-General. He had known Belzoni, who was then in Egypt as an engineer. Burckhardt proposed to Salt to employ Belzoni to bring down the bust of Ramessu II from the Ramesseum, later presented by Salt and Burckhardt to the British Museum. Drovetti, the French Consul-General, was also employing agents to collect at Thebes, so Belzoni set earnestly to work, uncovered a whole row of Sekhmet figures, and began active transportation of them. Next year, in 1817, Belzoni continued work with a young Greek from the Consulate, Yanni Athanasi. The excavations went on with various changes till 1819, when Belzoni retired from the work. Salt went on employing Athanasi, mainly at the temple of Amenhetep III, on the western bank. Many more Sekhmet figures were found there, also the two colossal heads of the king in quartzite, now in the British Museum. Salt died in 1827, and without his protection Athanasi found his work impeded. Much of Salt's gatherings were sold to the French Government in 1827. It appears that the sale in 1833 in London was also of Salt's things, mixed up with Athanasi's management. At this sale, seven of the complete Sekhmet figures were too heavy to go into Sotheby's rooms, and were placed in the recesses of Waterloo Bridge. A relic of this sale is the head of Sekhmet which stood for

years over one of the entrances of Sotheby's sale rooms. Of the seven figures, one was sold for twenty guineas (not the cost of transport), the rest were bought in. All seven were, however, re-united as a group in the great collection of all kinds in the hands of that eccentric *virtuoso* Dr. Lee of Hartwell. They appear in his catalogue, published in 1858. By 1865 they were in the collection of Mr. Tyssen-Amherst at Didlington, later Lord Amherst. From thence in 1914 they were acquired for New York.

The great mass of Salt's gatherings were gradually unloaded. In 1823 he sold much to the British Museum. In 1826 a far larger amount to France. In 1833 came the first sale at Sotheby's, followed by another in 1835, and a final sale in 1837 was perhaps entirely of Athanasi's separate work. It is easy now to revile Lord Elgin, Salt and others who brought away so much from ancient lands. They were great benefactors; they saved much from destruction, and they secured it for study and the education of western people, which would never have advanced without some striking appeal to popular imagination. They did vastly less harm than Layard and other explorers in Assyria, who destroyed most important documents and remains from sheer ignorance. Little could be lost by moving away statues from the temples; and until whole buildings were pulled to pieces by French speculators, there was nothing to detract from the benefit of such salvage work.

It may well be asked how it came about that such an immense number of statues of Sekhmet should be made by Amenhetep III. They were not placed in a temple of that goddess, but in temples of Mut and of the king. They were sheerly stacked together, touching side by side and even placed row before row. They were not, therefore, required for the place where they stood, but were merely stored. There is no evidence in other remains of any special devotion of Amenhetep III to Sekhmet; her name only occurs on one of fifty great scarabs, and on a hundred smaller she is never named. It would really seem as if an unlimited order had been sent to the quarries of black granite, to make Sekhmet statues, and it was never revoked, but was left to go on in forgetfulness, the official staff hoping that such a permanent job would not come to an end. They may have turned out about thirty a year, and despatched them to Thebes, where they were stacked till further orders. Afterwards it was no one's business to move them, and even the appetite of Ramessu for piracy was quenched by 700 or 800 black Sekhmets.

NOTES AND NEWS.

The excavations of the British School on the desert of Herakleopolis were continued till April. The division of the heavy sculpture and most of the objects was carried out in March by the Keeper of the Museum and the Inspector of Middle Egypt, after which the Director and Mrs. Petrie left, and Mr. and Mrs. Brunton closed their work at Mayana and took charge of the main camp. The continuance of the work brought to light more of the groups of servant figures and boats. Major Hynes then left, and three weeks later Mr. Neilson and M. Bach concluded their work. Mr. Brunton remained to see to the final arrangements of transport. The old system of a weekly steamer is practically cut off; the Italian line involves much difficulty, and the only certain and easy line, by Marseille, goes but once in three weeks.

At El Amarna the Egypt Exploration Society has been represented by Prof. Peet and Mr. Hayter. We hope to give an account of the results later on.

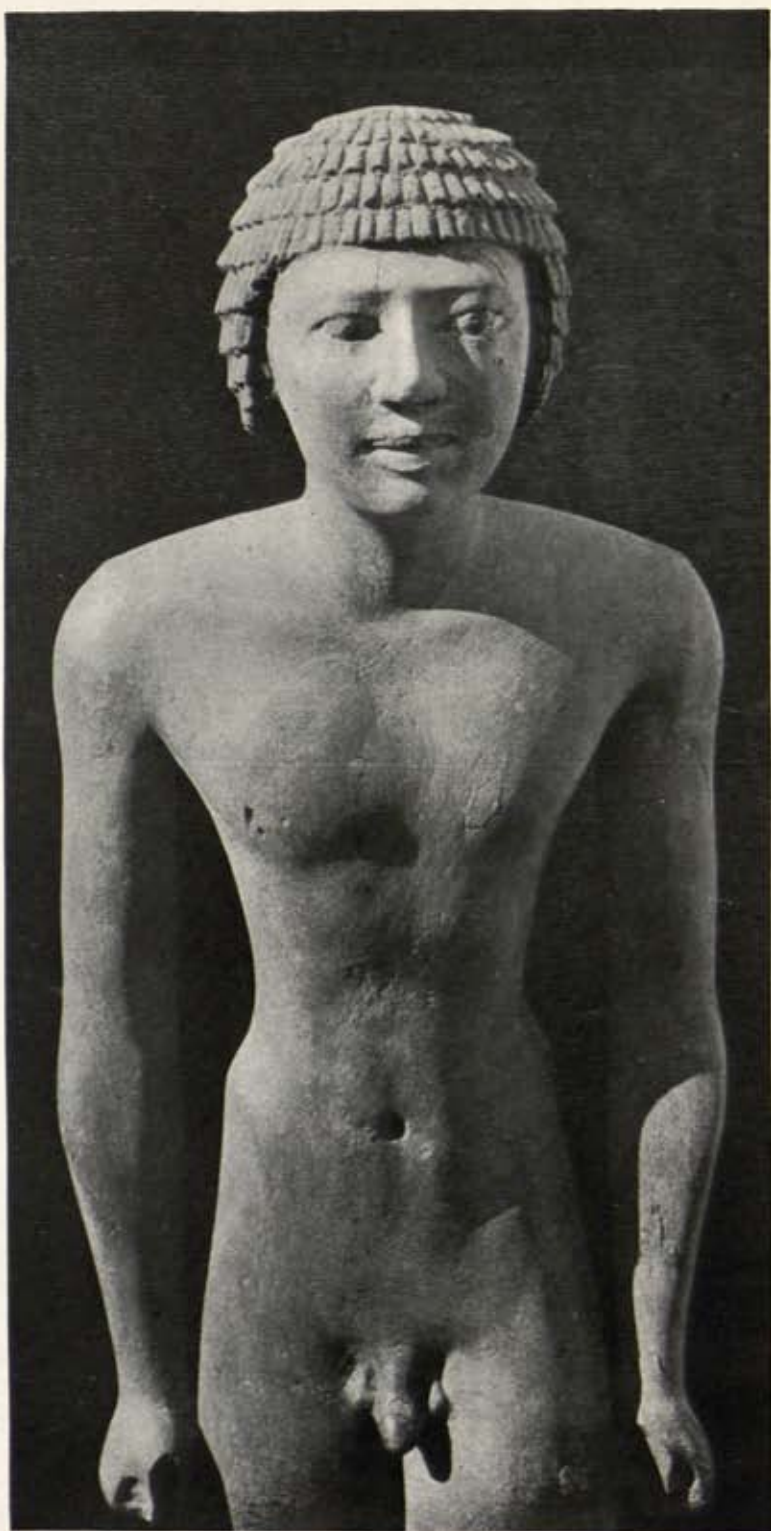
The work at Thebes, for New York, has been brilliantly conducted by Mr. Winlock. Last year, in a tomb which had been recently cleared, and left as finished, he detected a lower chamber, and found the most amazing series of models. The great group, about four feet long, shows the dais under a colonnade, where the owner sits with his scribes, while his cattle are counted before him. Another model of a tank, surrounded by sycamore trees and a portico, is of exquisite work. Some of these will be illustrated in one of our future numbers. This year Mr. Winlock came to the conclusion, in studying Dr. Naville's and Mr. Hall's publication of the XIth dynasty temple, that there must be another tomb there. On looking for it, the place was obvious, and in that was another great sarcophagus with scenes carved on it, like that of Kaut, now at Cairo, and a wooden statue and mummy of the Princess Aashait. Also in the northern shrine Mr. Winlock found a secondary burial with five silver and gold necklaces.

Prof. Schiaparelli has been working at Gebeleyn, and brought much away. Unhappily nothing is published of the Italian work in the past, but it is to be hoped that the Department of Antiquities will ensure a complete record being produced, according to the regulations.

The earliest example of graphite known is a large lump found at Ghurob, probably of the XVIIIth dynasty. Mr. C. A. Mitchell, who has been studying the history of graphite, has kindly supplied the following analysis of this specimen. Graphitic carbon and moisture, 37·4 per cent.; mineral matter, 60·6; of the latter 47·6 per cent. is of silicates insoluble in acid. This is similar to some of the Swedish graphite. The source of this specimen is unknown; it is now at University College.

The free public lecture (without ticket) on the results of the year, English and American, will be given, with illustration, on Wednesday, 25th May, at 2.30, at University College, Gower Street, W.C.

The annual exhibition will be at University College, during the four weeks of July, 4th to 30th, 10 to 5.



YOUTHFUL FIGURE OF MERY-RA-HA-SHETEF.
VI DYNASTY. EBONY. SEDMENT.

ANCIENT EGYPT.

DISCOVERIES AT HERAKLEOPOLIS.

THE British School in the past winter has made a complete clearance over the cemetery of the city of Henen-nesut, now Henasieh or Ehnasya ; owing to the Greeks identifying the local god Hershefi with Herakles, the city was known in classical times as Herakleopolis. The cause of its position and importance at different periods has been noticed in the preliminary account in this journal, p. 33. Here we are describing the objects discovered.

The earliest part of the cemetery on the desert is of the Ist and IInd dynasties. The tombs are cut in the marly rock, with descending stairways. The most complete tomb contained all the offering vases at the end of the chamber, stacked together, the burial being in a recess at the side. These offerings comprised five bowls of alabaster, one of porphyry, three cylinder jars, two large spheroid vases made in halves, a table, and a large disc table, all of alabaster ; also two bowls and two ewers of copper, in all seventeen vessels. Happily, the copper was in perfect condition, scarcely tarnished. This is the largest and most perfect group known of the IInd dynasty. Another group contained seven alabaster vessels, and a copper basin and ewer, placed on a wooden tray, in front of the recess where the body rested. Another group was of six large alabaster vessels, and various others were also found. More than a dozen skulls of this age were also obtained in good condition.

In the VIth dynasty there were several important burials, one of which happily remained intact. A rock chamber containing two coffins of women had been plundered, but a shaft in the corner of the forecourt had escaped destruction. At about 12 ft. down there were found, buried in the sand filling, three ebony statues of a man, 2 to 2½ ft. high, another of a woman, and three groups of servants. These figures were all carefully ranked in order against the back face of the shaft, standing upright. Continuing the clearance downward, the chamber was found, more than 40 ft. deep, too damp for the preservation of the coffin, but containing an alabaster head-rest of fine work, with an inscription, thrice repeated, of the titles and name of Mery-Ra-ha-shetef, thus dating this burial to the middle of the VIth dynasty. The work of the statues varies ; evidently they were not made by the same hand, and they represent different ages ; the best is equal to the finest Egyptian work in anatomical observation, the poorest is far better than what the Cairo Museum already has of this age. The third and largest of the figures has been kept at Cairo. The meaning of having three figures is shown

by the difference in age and dignity. The youngest is a fresh, active youth; the next is the estate-owner with his long staff; the largest is the chief of the clan with the *kherp* sceptre in his hand. These explain the figure of King Pepy accompanied by a youth, found at Hierakonpolis. Such reduplication was to give the soul the choice of the freshness of youth, the activity of manhood, or the dignity of rule.

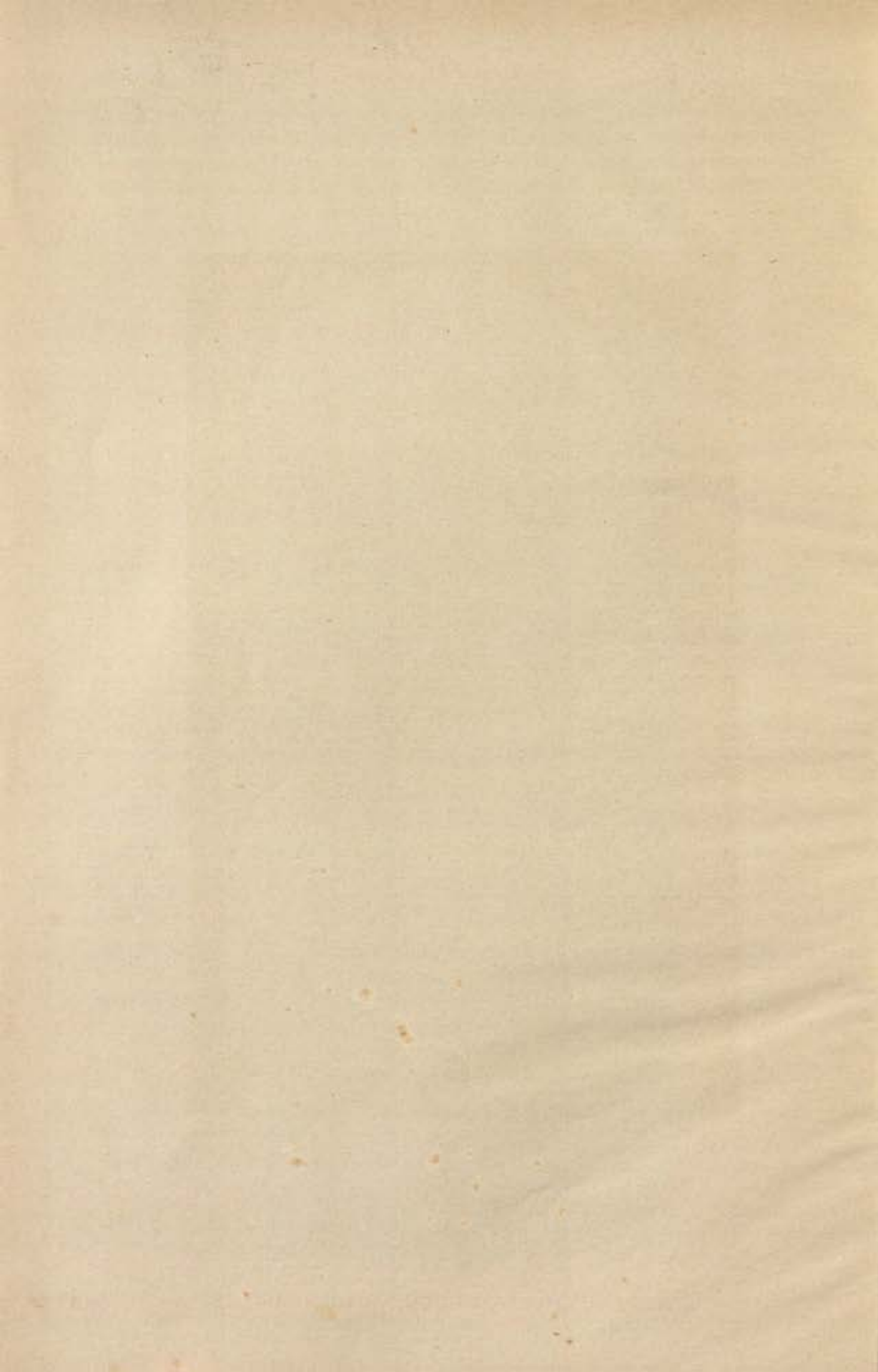
In the above group, the servant figures were carefully made, with smooth stucco surfaces, equal in appearance to the limestone figures of the IVth and Vth dynasties. This was also the case with the servant of a man Nena, whose wooden statue was set up in a recess of his tomb chamber. Such figures led on to the less finished figures of the IXth and Xth dynasties. These models of servants and of boats are sharply limited in age; they are rare before the VIth dynasty, and are never found in the XIIth dynasty or later. Conversely the ball beads, so characteristic of the XIIth dynasty, were never found in this cemetery with the servant figures. The two characteristics are entirely exclusive one of the other, and mark different periods. The IXth and Xth dynasties were important at Henen-nesut, as this city was their original seat. The foreign character of the people is seen by the cartonnage busts having whiskers, beard and moustache painted; and the utter destruction of the bodies from many graves of this age shows how bitterly they were hated. This accords with the violent character assigned to Khety, the founder of the IXth dynasty. The principal objects of this age are the groups of models of servants and boats. These show the bearers of offerings, granaries, various preparation of food, setting of a table, and the carrying-chair borne by porters. The graves also contained head-rests, sandals, bows and arrows, sets of delicate models of tools, and, rarely, pottery offering tables. None of the more developed pottery soul-houses were used here, like those in the contemporary graves at Rifeh, 140 miles further south. In graves dating from the VIIth to the Xth dynasty several scarabs were found, of different types, each of which will take with it classes of scarabs hitherto undated. There are the spirals of C and S forms interlinked, the wide spirals of broad shallow work, the double *net* with crowns or vultures, the lion, the *hes* vase in fine outline on dark green jasper, and others. The only objection raised to dating scarabs before the XIIth dynasty has been the absence of them in recorded graves. Now that difficulty is removed, and the evidence otherwise of early dating stands unquestioned. Such discovery of early scarabs does not stand alone. Several were found at the temple of Ehnasya, dating before the XIIth dynasty (*Ehnasya*, *ixA*), at Kafr Ammar (*Heliopolis*, *xxvi*), and others at Harageh, not yet published.

The pottery of the early cemeteries passes by gradual stages from the late versions of Old Kingdom forms used in the VIth dynasty to some which border on the forms of the early XIth dynasty. The most marked forms are the cups with straight sides and a foot, the long pots with a funnel neck, the pointed pots of whitish-drab pottery, and the various pentagonal forms of bowls and cups. The cups have been dated before at Rifeh, but the other forms are new to us. Now that we have the whole series of the IXth and Xth dynasties fixed, it will serve to identify tombs of this age found elsewhere. The total absence of any burials of the Middle Kingdom, XIth to XVIth dynasties is remarkable, between two ages of which there are abundant remains.

The revival of Henen-nesut in later times is first shown by a coffin rudely hollowed out of a block of wood; the lid, which is similarly cut, made up a



MERY-RA-HA-SHETEF AS HEAD OF HIS CLAN.
VI DYNASTY. EBONY. SEDMENT.



cylinder with the body. It was rudely inscribed in bands, naming the four genii, and a little picture of the deceased Tazerti, seated, was drawn on one shoulder. This was probably of the XVIIth dynasty, and is now in the Cairo Museum. Inside the coffin was a basket containing a kohl-pot and a scarab, laid near the head.



COFFIN OF PASAR, FOLLOWER OF AMENHETEP II.
BLACK GRANITE. SEDMENT.

A remarkable tomb chapel of the XVIIIth dynasty contained a large stele, $3\frac{1}{2}$ ft. high, standing in position in a niche with the altar before it, and a kneeling figure with a tablet in front. The stele is finely carved, with four generations of figures, and the colours are fresh and bright. The head of the family, Senefer, bears a plaited lock of a royal son, and was high priest of both Heliopolis

and Memphis; probably he was a son of Amenhetep I, and three generations later would lead to the reign of Tehutmes III, to which the style of this points. Sen-nefer's daughter was Sherat-ra, who married Neb-nekhtu, son of the prophet of Hershef, Amen-mes and Auta; the father of Amen-mes was Aohmes; the stele was erected by Amenhetep, son of Neb-nekhtu. The name of Neb-nekhtu, at the end of the inscription on the base, has, curiously, only the determinative of a frog. The altar before the stele was for Amen-mes, the grandfather; the kneeling figure holds a tablet of adoration to Ra by Min-mes, who does not occur in the family list; perhaps he was a son of Amenhetep, who put his figure later into the tomb. For the size and brilliant work of the stele, and the completeness of the whole group, this discovery seems unparalleled. Strange to say, no tomb-shaft or burial could be found in connection with this chapel. Another burial in open ground in the same hill was in a coffin with ridge roof, unpainted, now in Cairo Museum. Five Nubian baskets in the coffin are in perfect condition; they contained six alabaster vases and kohl-pots, several Cypriote *bilbils*, a very rare oval red vase imitated from leather-work, a casket with panels inlaid with squares of ebony and ivory, and another casket with two sliding lids and a sloping lid hingeing for the various compartments. These are in perfect condition, and are dated to Tehutmes III by the presence both of kohl-pots (which ended in that reign) and kohl-tubes, which first appear then.

A toilet-spoon, with the figure of a girl carrying a vase, is one of the most beautiful of such figures for the breadth and natural character of the work. Another figure of a swimming girl carrying a dish with a lid is of good work. Two hemi-cylindrical toilet boxes have the usual hunting scenes on them; one with lid was also found at Ghurob, containing a ring of Ramessu II. A pen-case bears the name of a scribe, Men-kheper. A gaming board was found, of the 60-hole game in a human outline, such as is known from Kahun (*Kahun*, xvi), Thebes, Gezer and Susa (VINCENT, *Canaan*, III, 2, 3). The present example stands on three legs, and has on the under side a door with bolt, closing a recess to hold the game pieces.

Portions of a magnificent papyrus of the Book of the Dead were found, partly unrolled, and thrown in the dust at the door of a rock chamber. This dust had preserved the papyrus far better than if left in a chamber. The paintings in it are of the finest quality, better than those of the Ani papyrus, which it resembles in the writing. It is hoped that most of the 40 ft. of it which is preserved can be restored to order. One XVIIIth-dynasty burial had 15 scarabs and plaques upon it, mostly of the finest green glaze of Amenhetep III. Another burial had almost as many scarabs and a turquoise-blue bowl.

Some large steles were found with successive scenes of offering, more or less broken up. The earliest is of the fan-bearer on the king's boat, Neb-em-Khemt, about the time of Amenhetep III. Another is of the divine father of Hershef, Amenemhot, probably of the same age. Parts of a very large stele belonged to a general of cavalry named Pa-hen-neter under Ramessu II. He had appropriated an earlier figure-coffin belonging to Pasar, finely executed in black granite, and placed his titles and name over the erasures.

The largest work of the XIXth dynasty was the tomb-chapel of the viziers Ra-hetep and Pa-ra-hetep. Portions of columns were carried away to be built into other tombs, and a large lintel with figures of the vizier adoring the cartouches of Ramessu II, was coated with plaster and re-used. Since removing the plaster, the stone is in perfect condition. On the destruction of the chapel, the monu-

ments in it were broken up and thrown into the tomb. The red granite altar of Rahetep was found perfect. The family stele of basalt, finely engraved, was mostly complete, and is now at Cairo. A great shrine with the figure of the vizier was much broken, but groups of the family are on the sides. Various other parts of monuments were with these, and ushabtis of different kinds. Great quantities of ushabtis of the XIXth dynasty were found in other tombs, along with much funeral furniture of canopic jars, head-rests, amulets and other objects. One tomb, of a general named Sety, had been cut in soft rock requiring support, and half a dozen stout limestone pillars were placed in it, with his titles of royal scribe, over the body-guard of the king, and general. These bore dedications to Ptah (7), Osiris (6), Anubis (4), Hathor (2) and Isis (1). Some of the titles of the gods seem new, such as Ptah *yu beb nehek*, "going around eternally," or *mes ubău*.

The pieces of Aegean and other foreign pottery are mostly of new types, and the comparison with the Greek examples will be of much interest.

The exhibition of this collection, and that of last year from Lahun, will be held at University College, July 4th to 30th (hours 10 to 5); with two evenings (7 to 9) on the 15th and 25th.

W. M. FLINDERS PETRIE.

SURVIVALS OF ANCIENT EGYPTIAN IN MODERN DIALECT.

A COMPARISON between the spoken Arabic of Egypt and that of Syria, and other Arabic-speaking countries, shows that the difference between them does not exist only in the mode of pronunciation and accentuation of the words, but that it is more profound and goes as far as the actual use and choice of the words, the phonetic values of the different letters, and the grammatical expressions and the turn of the phrases. That the colloquial idiom of Syria is much purer Arabic, and much nearer to the classical language, is undisputed, and it would be interesting to know the causes of this difference, remembering that the influence of the original classical Arabic has been similar in all countries.

A Syrian in speaking Arabic drawls the end of the words, accentuating the last syllable. He often replaces the final nasal *n* by an *m*. The final *t* which is always dropped in the idiom of Egypt, or softened into an aspirated *h*, or replaced by a short *ā*, is often pronounced fully by the Syrian. The final *ā* (= fatha) is often changed into an accentuated *ē* before the final *t*. Thus the word *ketābā* in Egypt is pronounced *ketābēt* in Syria. The letter *g* is always softened in Syria, whereas in Egypt it is only so (and in quite a different manner) in Upper Egypt or among Arabs, but it is hard in Cairo and almost the whole of Lower Egypt. The phrase "Ya Girgis ta'āla hena" of Egypt is uttered "Ya Jirjis ta'al hōn" in Syria.

But it is the colloquial speech of Egypt that concerns us in this article.

There is a distinct difference between the idiom of Upper and that of Lower Egypt. Again, there is a distinction between the Arabic of Alexandria and that of Damietta, and between that of the Dakahlia and that of the Sharkia Provinces. In Cairo the dialect stands unique, and its pronunciation has been officially adopted throughout Egypt by the Government in the matter of names of villages and towns.

From Cairo the dialect gradually changes as one goes south. First in Beni-Suef, where the idiom is most marked in Bush, Ehnasiah, etc.; second, in Minia, particularly round about Mellowy and Ashmunēn. Between this last and that of Asiut the difference though characteristic lies in the intonation only. The Girgah one is most marked in the whole province, and is particularly so in Akhmim. Then comes that of Luxor and Keneh as far as Esneh. Lastly, the Asuan dialect merges into Berberin. The Fayum dialect has lost most of its characteristics lately, but in the outskirts of the province it resembles that of Beni-Suef.

We will now consider those dialects in detail. The Alexandrian dialect is distinguished by the constant and almost invariable use of the first personal pronoun plural for the singular, where a person speaking, calls himself *ue/na* (not *'i/na* as in Cairo) instead of *'Ana*. It must be remembered the population

of Alexandria has been always of the most cosmopolitan and heterogeneous type possible. At the present day the Italians and Greeks are predominant, and the colloquial dialect has been enriched by many Greek and Italian words.

The dialect of Damietta, and that of the neighbouring towns down to Mansurah, has the peculiarity of placing a final accent on the words almost amounting to an intonation, which it is very difficult to represent in writing. It is also distinguished by the distinct pronunciation of the letter T. It often replaces with them the harder letter D. It is often followed by a slight aspiration (*siffle*), which makes it more like the English "ch" in "child" than the ordinary simple T.

The Sharkia dialect much resembles the rest of those of Lower Egypt, with the exception that in some parts of the province (in the outskirts of Zagazig) the uneducated fellahin pronounce the hard letter *q* ق, as it ought to be. Again, the letters ك, *k* and گ, hard, are often softened into ش, *sh*.

The dialect of Cairo is, so to speak, the most refined of the colloquial languages of Egypt. It has peculiar characteristics which distinguish it from the rest of the idioms of Egypt, and is undoubtedly influenced in acquiring its present form by more factors than one. Its most salient characteristics are first, the total dropping of the letter *q* ق wherever it exists and its replacement by the hiatus (hamza). The word قال *qāl* is uttered 'Āl, قرد, *qird*, is pronounced 'Ird. Second, the letter *g* is never softened into *j* but is always hard. There is no special accentuation or intonation of the word. In the choice of words there is, one might say, a special vocabulary for Cairo. Gutturals are as far as possible eliminated and there are hundreds of words which, if not purely European in their Italian form, are yet not known in Upper Egypt.

Then, as to the most important group, that of Upper Egypt, we can distinguish the following divisions:—

- (a) The Beni-Suef group.
- (b) The Minia group, including that of Asiut and Ashmunên.
- (c) The Girga group.
- (d) The Luxor to Asuan group.

The most important characteristic of the first group is the dropping of the terminal letter of the words, the drawling of the final vowel, and the vocalisation of the letter *q*, ق, wherever it exists, its right guttural pronunciation, and the hardening of the letter *g*, ج. These characteristics are found *in toto* round about Ehnasiah, in Bush, and in Beni-Suef. The best illustration of these peculiarities can be shown in writing, thus—

qad ^d *qāḍ* قد أيش

whereas in Cairo the same phrase would be pronounced 'Ad êh—or to take a longer phrase يا واد يا احمد هات القله و حطها جنب would be pronounced in Beni-Suef thus—Ya wād yaḥm ^[ad] hāt el qullah w' ḥuṭṭaha gam ^[bi] whereas in Cairo it would be uttered like this—Ya wād yaḥmād hāt el wllah w'ḥuṭṭaha gamby.

Thus the letter ق is entirely dropped in Cairo and replaced by the : hiatus or Alef hamzatum. It is replaced by the hard *g*, ج, in Upper Egypt, whereas

it retains its real value in the Beni-Suef dialect. The letter *g* is hardened in Cairo as *g* in English "good." In Beni-Suef it is also pronounced hard, but not invariably so. In Upper Egypt from Minia upwards it is always softened, but in quite a peculiar manner which makes it different to the sound of the English *j*, and yet it stands between the hard *g* and the soft *j*. One has to hear it uttered before one can have an idea of its value.

In the Minia and Asiut group the letter *q*, ق, is hardened to *g* wherever it exists, whereas the letter *g*, ج, is softened to *j* or something like it; but it is the letter *D* that takes the value of the English *j* when it is in the middle of the word. Thus *q*^alb, قلب is pronounced *g*^alb; *q*^utt, قٲ is pronounced *g*^utt, but اِدَلج 'Idd^all^ac is pronounced 'Ijj^all^ac; the name *Kořandy* is uttered *Gořanjy*; the word *Brořandy* for *Protestant* is pronounced *Brořanjy*.

The Girgah group has the peculiarity of replacing the *d* by *g* and the letter *g* by *d*. Thus the word *gabál*, mountain, is pronounced *dabál*, and the word *g^uwwa*, جَوَا, inside, is vocalised *d^uwwa*. The name *Girgis* is uttered *Dirdis*, but the word 'Idd^all^ac, اِدَلج is always pronounced 'Ijj^all^ac, اِجَلج. The *g* being always softened in the manner described above.

Foreign words introduced into the spoken idiom of Upper Egypt receive different treatment in the different districts of Egypt. Metathesis is very common in Upper Egypt. 'Isbitalia for hospital is pronounced 'Istibalia. This sometimes happens in purely Arabic words; *d^arg^ah* is uttered *garadah*. The letter *d* sometimes replaces the letter *p*; *lampa* is said *lamda*. The letters *u*, و, and *b*, stand for the *v*. 'Babur or wabur stand for "vapeur." *M* might take the place of *p*; *mantalōn* for *pantalōn*. For a Cairene or a Lower Egyptian it is sometimes possible to pronounce the European letter *p*, but never so for an Upper Egyptian.

As regards the use of the vowels we find in certain cases that the round *o* is always preferred in the idiom of Upper Egypt and Lower Egypt, whereas in Middle Egypt the open *a* is always used instead. To take a very common word used as an exclamation, "Iabōy." It is pronounced thus in Upper Egypt. In Lower Egypt it is *Iabōuy*, whereas in the Fayum and Beni-Suef it is always *Iabāy*. There are many other examples, but time and space do not allow me to multiply them.

Now, having considered the particular characteristics of the different dialects in the whole of Egypt, it becomes interesting to speculate about the causes and factors of these differences. The facilities of communication of the present time, and the thorough intermixing of all the population of Egypt, ought to help these differences to disappear entirely, whereas to all practical appearance they seem to be fixed and enduring. On examination of the vocabulary used in the vulgar Arabic of Egypt one is struck by the great number of words which can be easily traced to an Ancient Egyptian or Coptic origin. These words are much commoner in the dialects of Upper Egypt than in those of Cairo and Lower Egypt. At the end of this article I have collected a few words which are commonly used. Again, the expression and the turn of the phrases used in Upper Egypt can sometimes be literally translated into Coptic without its being necessary to make in Coptic any grammatical changes in the relative position of the different members of the phrase. For instance, the

curious correspondence of the pronunciation of the different phonemes in the modern vulgar Arabic of the Sa'id with their old values in Coptic, such as the pronunciation of the letter ح, exactly like the Coptic x, different to its pronunciation in all other Arabic-speaking countries. The value of a hard g given to the Arabic letter ج was the same phenomenon that happened when the ancient Egyptian language was written in Greek letters to form the Coptic language; the same play on, and the interchange of, the vowels is seen in the different modern dialects of the vulgar Arabic as in the different dialects of Coptic, such as the prolongation of certain vowels in Upper Egypt when they are shortened in Cairo, or the dropping of certain terminal letters in both dialects, betraying the custom of doubling the vowels in Sahidic Coptic when they were only single in Bohairic ⲟⲣⲁⲃ Boh., and ⲟⲣⲁⲁⲃ Sahidic, or ⲕⲁⲣⲓ Boh., and ⲕⲁⲣ, Sa. All this, in fact, induces me to believe in the influence of Coptic on the spoken Arabic rather than *vice versa* as most authors hold to be the case. Those authors believe that it was through the influence of Arabic, that the difference between ⲛ and Ⲗ was lost in Coptic, and that the vowels ⲁ and ⲉ came to have the same value, whereas we know from demotic, and even from the Graeco-Roman hieroglyphic that these changes had already been effected in the language.

A glance through some of the Christian Arabic MSS. shows them to be teeming with mistakes in their Arabic grammar and syntax. A careful analysis of these mistakes shows that most of them are really due to literal translation from Coptic by a scribe who was not a master of Arabic.


















Masculine words are treated as feminine if they happen to be of a feminine gender in Coptic, e.g., the word الأرض is feminine in Arabic but masculine in Coptic, and so it is thus treated. There are two words for evening in Coptic, ⲧⲣⲟⲣⲧⲓ and ⲛⲉⲕⲱⲣⲧ, both translated by one feminine word in Arabic اللّيلة; but we often find the Arabic word treated as masculine probably when the original Coptic word used was the masculine one ⲛⲉⲕⲱⲣⲧ. These examples can be multiplied, and a reference to their existence is enough to serve our purpose.

We can again remark quickly the differences between the different Coptic dialects from the point of view of similar differences in the modern vulgar dialects. The letter κ was commonly changed to ϣ in Sahidic. In the ancient language the letters ⲉ, ⲓ and ⲏ, ⲓ and their syllabics often interchanged as they do now in the Minia group and the Dakahlia dialect (see above).

Metathesis occurred more commonly in Sahidic Coptic than in Bohairic. The drawing of the vowels and their lengthened vocalisation is explained by their doubling in Sahidic when compared with Bohairic, and the dropping of the terminal vowel is similarly located. Lastly the preference for the open vowel ⲁ to the closed one ⲟ is again shown in the dialects of Middle Egypt, where we had ⲉⲃⲁⲁ, F., ⲉⲃⲟⲁ, S., and all these phenomena exist in our own days in the modern vulgar dialects of Egypt.

The fact mentioned above of the occasional pronunciation of the hard κ and the hard x in Lower Egypt as sh, ش, is proved to have existed when the Arabs transliterated the names of the towns in these localities in Arabic letters. Notice ⲭⲁⲃⲁⲥⲉⲛ written now شباص and ⲭⲉⲃⲭⲏⲣ شبشير, ⲭⲉⲃⲣⲏ شبرا, and others.

χορ, χαρχερ, "cold," جفیف, or the noun جفّة, meaning rigour, chill.


ORACULAR RESPONSES.

IN Part I (1920) of ANCIENT EGYPT, p. 31, there is an article on Monsieur A. Moret's "Un jugement de Dieu," in which the following comment is made: "In some way the decision did not depend upon human interference, but was equivalent to drawing lots for a reply."

In connection with this vexed question of the means by which the gods of ancient Egypt communicated their wishes to men, the last article published by the late Mons. Charles Legrain is of considerable interest.

It was published early in 1917 in the *Bulletin de l'Institut Français d'Archéologie Orientale* under the title "Un miracle d'Achmes à Abydos sous le règne de Ramses II." It consists of a detailed examination, in that gifted writer's best style, of the relief and inscription of stela No. 43649 of the Cairo Museum *journal d'entrée*, and is published with a plate. Shortly, the relief represents the bark of the god-king Achmes, borne on the shoulders of eight priests, four to each pole, before which "the priest of Osiris Psar" raises his hands in reverence. "Paari, true of voice," standing in the midst leads the company with his hand extended to the nearer pole of the ark. The sacred image is hidden from view by the usual embroidered curtains which are held together in front by a small kneeling figure of a king.

The text, which is given in full with Mons. Legrain's rendering of it, lacunae in brackets, shows that the scene represents the arrival of the sacred object, the oracle of Nebpehtra, upon a plot of land, to decide a case of disputed possession. The translation given runs as follows: "The year 14 second month of Shat day 25 in the reign of the King of Upper and Lower Egypt (Ramses II) day of the arrival of the priest Psar with the priest Jai to bring (the oracle of) Nebpehtra. The priest Psar arrived on the field which belonged to (my) son. He heard the (acclamations?) of the children of the people. The god was to establish (the right?). The god arrived, saying, 'it belongs to Psar the son of Mes,' and the god *weighed down* very heavily in the presence of the priest (of the king?) Pehtinebra, the prophet Paari, the front priest Inoujabou, the (rear?) priest Janofre, the rear priest Nakht, the rear priest Thotimes. Made by the priest, scribe, sculptor of the temple of Ramses II in the domain of Osiris Nebmehit."

The critical words in the translation are those in italics, as they are Legrain's rendering of the word Hen  which is usually translated "to bow the head." The word is sometimes followed by the determinative of a head, as shown above, but not always; in fact the arm determinative alone is much more common, which led M. Brugsch to suggest that the will of the god was expressed by a gesture of the arm. M. Legrain suggested very plausibly that the head determinative where it occurs in the significance under discussion, has been mechanically inserted by the scribe from association with the homophonous word meaning "skull."

M. Legrain pointed out that the image is hidden by the veiling curtains, held together by the little figure. How then, even supposing the Egyptians were able to make mechanical figures of this nature (of which no example has ever been found) could the spectators see if the head nodded? Another very strong point he makes is that unless his explanation is correct, namely that the bark *weighed down* or became heavier on one side than the other, there is no reason apparent for the mention of the names of five of the bearers.

But M. Legrain's suggestion is put out of the reach of refutation, practically, by the singularly apt example he furnishes of an almost identical "marvel" similarly attested in writing from modern Egypt, having occurred in fact barely two months before. The phenomenon (if one may call it so) is fairly well known to residents in Egypt, and in the case in point is connected with the burial of the Sheikh el Said Yussef, descendant from the holy Sheikh Abu Agag, whose ancient white mosque stands on an eminence of unexcavated earth in the midst of Luxor temple. The Arabic statement, dated November 6th, 1916, describes how, when the body borne on the shoulders of three men was passing a certain spot by the Nile, the men suddenly felt the bier¹ weighing heavier upon them, and they could not walk on. They put it down and after reciting a prayer, continued under normal conditions. This happened twice again during the progress to the burial. The names of the three bearers are given as witnesses.

About ten or twelve years ago I saw an excited hurrying crowd passing along one of the main streets leading to the southern part of the native quarter of Cairo, and was told in reply to my question that "the corpse was running." Similarly, I have seen a bier with a crowd collected round it in the middle of a field of clover, into which it had insisted upon going. If possible the body in these rare circumstances is buried on the spot in which it seems so emphatically to indicate its wish to be interred. But in this case the crowd of relatives, among whom no doubt was the owner of the field by that time, seemed to be waiting for the all too conscious corpse to change its mind, and relax its determination to be buried in a spot so eminently and obviously undesirable for the purpose.

It may be emphasised, a point which M. Legrain apparently did not seize upon, that the determinative of the word *Hen* is an arm; perhaps the arm of the bearer or the priest so often represented placing his hand beneath the pole as he walks.² We may suppose that at least four signals could be registered, namely, from the front, rear, left and right. In this case the weight is attested by the four rear men.

To refer such "facts" as those related above to the similar phenomena called psychical or spiritualistic, would make this note needlessly long; M. Legrain does no more than allude to it. But it may be remarked that automatisms could be quoted, which, in so far as they constitute messages or statements and are veridical, can to a large extent be referred (their conformity with fact that is) to telepathy. Bribery and corruption were doubtless as common in ancient Egypt as they are to-day, but it is, apparently, perfectly possible, if one may believe the reports of accredited scientific researchers, that the feeling

¹ The modern Egyptian bier is in the form of an oblong box, in which the swathed body is placed. The bier is carried on two poles attached to it.

² The feeling of additional weight would cause the bearers to "give," and the priest, Paari, in this case (see above), would thus attest it. The bearers would behave as though the weight had suddenly and normally increased.

of weighing down should be subconscious and take effect as though it were due to material causes, and that it should coincide with, or respond to, a telepathic stimulus, unconsciously given, from some person present. We may, however, be sure that the priest Psar was exerting considerable psychic pressure, in the form of hope or prayer, on behalf of his family during the ordeal!

ERNEST S. THOMAS.

[There was the same belief in Sparta, as to divine intimation by weight. At the scourging of youths by the altar of Artemis "the priestess stands by during the operation, holding the wooden statue, which is generally light by its smallness, but if the scourgers spare any young man at all in his flogging, either on account of his beauty or rank, then this wooden statue in the priestess' hand becomes heavy, and no longer easy to hold, and she makes complaint of the scourgers and says it is so heavy owing to them." Pausanias III, XVI.—F. P.]

NAWRUZ, OR THE COPTIC NEW YEAR.

THE Nawruz, or the Coptic New Year as it is called in English, is the day of the High Nile, and fell this year on September 11th.

The word Nawruz is from the Persian *Naw* "new," and *Ruz* "day," an appropriate term for the beginning of a new year. It is not clear why a Persian phrase should be used to signify a purely Egyptian festival, nor is the exact date known of its introduction into general use in Egypt. Maqrizi, writing towards the end of the fourteenth century, employs the word as the usual term for expressing this special festival. Previous to Maqrizi, the only Persian influence in Egypt was during the two Persian invasions, one in the sixth century, the other in the seventh. As these were of short duration, and as the invaders were held in great detestation, it is not likely that a word from their language would be adopted throughout the country for a national custom. It would seem then that the word must have become acclimatised during the Persian dominion which began with Cambyses, when the Persians actually ruled Egypt. It is possible that the ancient name for the festival was sufficiently like in sound to its Persian supplanter to make it possible for the Persian word to supersede the original Egyptian. Such a word has, however, not yet been recognised in hieroglyphic or Coptic.

The festival of Nawruz is traditionally very ancient. Maqrizi says that Ashmoun ben Qobtim ben Masr ben Bersar ben Ham ben Noah instituted it in Egypt. As the first three names are those of towns—Ashmouneyn, Quft and Cairo—it appears that the festival was universal in Egypt; and that it was known from an early period is indicated by the genealogy which takes the first institution as far back as five generations after the Flood. It would seem probable then that the festival went back traditionally to prehistoric times.

Maqrizi mentions three consecutive festivals of the Nile: "C'est habituellement en Mésori qu'on ouvre le Khalig; l'eau y pénètre et monte jusqu'à une écluse, où elle s'arrête jusqu'à ce qu'on ait arrosé les terres situées au-dessous du niveau de l'eau arrêtée dans ce canal; puis l'écluse est ouverte le jour de Nourouz et l'eau s'étend jusqu'à une autre écluse où elle est encore arrêtée pour permettre d'arroser les terrains situés en contre-bas de son niveau. Cette seconde écluse est ouverte à son tour le jour de la fête de Salib, dix-sept jours après le Nourouz; l'eau gagne une troisième barrière où elle est encore arrêtée pour permettre d'irriguer les terres situées au-dessous de son niveau; enfin, cette dernière barrière étant ouverte, l'eau va plus loin arroser d'autres terres et finalement se jette dans la mer."¹ Maqrizi does not give the interval of time between the first and second festival, but the date of the third discloses an interesting fact. Nawruz falls always on the first of the month of Thoth, and in ancient times the seventeenth of that month was the festival of Uag, one of the chief of the Nile festivals, christianised later under the name of the *Id es Salib*, the Feast of

¹ Maqrizi, Pt. I, ch. 16, p. 159, Bouriant's translation.

the Cross. It is generally supposed that it was on this festival that the sacrifice of a girl was celebrated, but Maqrizi¹ gives the twelfth of the month Paoni (June 11) as the date of the sacrifice. Paoni is the month when the Nile is at its lowest, an appropriate time for a sacrifice to cause the water to rise.

The modern celebration of the festival of the Nawruz in Cairo is too well known to need description; the cutting of the Khalig, the processions, banquets and fireworks have been described by all travellers. Klunzinger,² who was in Egypt from 1863 to 1875, gives an interesting account of the Nawruz celebrations, which he says took place in "every little town" in Upper Egypt. He describes the mock kings who ruled their respective towns for three days, and on the third day were condemned to death by fire; the royal insignia were burnt, but the wearers escaped unhurt. This custom does not appear to survive now, at least not among the Copts of the west side of the river. It is possible that it may yet be found on the east side; for, as the Nawruz occurs always in the hot month of September, few Europeans remain in Upper Egypt or visit the villages at that time of year, therefore there is no one to record the customs, and this most important survival of the ceremonial death of the king has as yet been described, very inadequately, by only one observer.

There is, however, another method of celebrating the Nawruz, which takes place at the little Coptic town of Neqadeh, on the west side of the Nile, in the mudiriyeh of Kenh. Of this custom there is no record in the accounts of travellers, for I am told that Neqadeh is the only place which retains this ancient and traditional method of keeping the festival. By the kindness of Negib Effendi Baddar, omdeh of Neqadeh, I had the privilege of witnessing the celebration at that town.

In the early morning, from about half-past two until dawn, the inhabitants of the town, men, women and children, Copts and Moslems, went down to one of the four places on the river bank where the women come to fill their pitchers and the farm animals are watered. The people came in family groups, parents and children together. The women waded into the river and stood knee-deep in the water; they then lifted water in their hands and drank nine times, with a pause between every three mouthfuls; or they dipped themselves nine times under the water with a pause between every three dips; or they washed the face nine times with a pause between every three washings. The men sat on the bank and performed their ablutions or drank the water in the same way; a few big boys and young men flung themselves into the stream and swam about. The children were dipped nine times or had nine handfuls of water poured over their heads by their mothers. Friends greeted one another with the words "Abu Nawruz hallal" or "Nawruz Allah." The whole ceremony is essentially religious, the women especially pray the whole time, either to obtain children or for special blessings on their children, in the belief that prayers made on this occasion, and when the worshipper is actually standing in or drinking the Nile water, are particularly efficacious.³ The reverence and simplicity, the heartfelt faith of the people, made this ceremony one of the most beautiful and touching that I have ever seen.

¹ *Ibid.*, Pt. I, ch. 17, p. 164.

² C. B. Klunzinger, *Upper Egypt*, p. 184. Glasgow, 1878.

³ I saw one woman remain stooping over the water for a considerable time, evidently praying. When she had finished, she beat the water nine times with the corner of her garment, and then came out. I do not know the significance of her action.

The extreme antiquity of this water festival is manifest from the allusions to it in Pharaonic times. These allusions have not been understood, but the ceremony which takes place at Neqadeh at High Nile makes it possible to identify two ancient festivals which have not been recognised hitherto.

The graffito of Amen-em-hêt in the tomb of Antef-oker in the XIIth dynasty records his desire to "sniff the breeze out of the Netherworld and to drink water upon the swirl of the New Water."¹ The expression, "the New Water," clearly refers to the inundation, and the drinking of the inundation water must be an allusion to a ceremony such as I have described above.

In the *Book of the Dead* and in funerary inscriptions the gods are frequently petitioned that the votary may "breathe (or smell) the sweet breezes of the north wind from the Netherworld (*khert-neter*) and drink water from the eddy of the stream."² *Khert-neter*, or the Netherworld, which the sun entered and passed through during the hours of the night, was anciently supposed to lie to the north of Egypt, either in the Mediterranean or still further north among the islands of the Aegean. Hence the idea that the north wind came out of the Netherworld.

In most of such ancient prayers the breathing or smelling of the north wind is usually coupled with the drinking from the eddy, and the modern custom shows that two festivals still commemorate these practices; they are both called "Coptic" festivals, and are observed by Copts and Mahomedans alike. The first is known in English as the Coptic Easter Monday, the second as the Coptic New Year; while in Arabic the first in March is named *Nawruz es sultani*, the royal New Year, the second, in September, *Nawruz Allah*, the New Year of God.

The *Nawruz es sultani*, the Coptic Easter Monday, has yet another name, *Shem-en-Nessim*, and is celebrated on the 12th of Barmahat (March 22nd), at the beginning of the period when the north wind begins to blow steadily. The name *Shem-en-Nessim*, literally "Smelling the Breeze," refers clearly to the custom mentioned in the ancient funerary prayers; thus showing that both the *Nawruz* festivals are of early origin, and are survivals of two popular festivals dating back at least to the Middle Kingdom.

Then, as now, they belonged to the populace and not to the priests; they were celebrated in the open and not in temples; they were in honour of unchanging natural phenomena and not of the gods; they were for the living and not for the dead. For these reasons they have remained almost unaltered for more than forty centuries, surviving changes of religion, government and, to a great extent, of race.

M. A. MURRAY.

[In the *Zar*, or women's hypnotic dance for curative purposes, the special words connected with the ceremony are also of Persian origin, perhaps from its possible introduction from the East by itinerant fortune-tellers in ancient times.—H.F.P.]

¹ Davies, *Tomb of Antefoker*, p. 28.

² *Book of the Dead*, chapters XXXVIII, LVI, LXVIII, CXXXVI, CLXIV, CLXV; *Recueil des Travaux*, I 202, II 122, IX 99, etc.

PERIODICALS.

Annales du Service des Antiquités de l'Égypte.

Tome XX, 1920.

BARAIZE, E.—*Rapport sur la mise en place d'un moulage du zodiaque de Dendérah.*—The French Government having supplied a cast of the zodiac, which was removed from the temple of Denderah in 1822 by M. Saulnier, this was placed in the position of the original, which is now in the Cabinet des Médailles of the Bibliothèque nationale at Paris. M. Baraize has restored the appearance of the chamber as nearly as possible to what it was a century ago.

DARESSY, G.—*Bas-relief d'un écuyer de Ramsès III.* This is on a lintel in the Cairo Museum from the tomb of Pa-neter-uahem at El Helleh opposite Esneh. The deceased is shown standing, holding the strap of a horse; he is entitled "chief of the stable of the king," and *nesut up er semt neb*, "royal messenger unto all lands." Quotations are given of the *up* to specified countries.

DARESSY, G.—*Les Statues ramessides à grosse perruque.* These statues are described in three groups: (1) those with two ensigns, one in each hand, (2) those with one ensign, (3) those holding other attributes. It had been suggested that these figures were of the XIIth dynasty, and appropriated by the Ramessides. M. Daressy concludes that none of these were of the Middle Kingdom, and though some might be as early as Amenhetep III, yet there is no re-appropriation, and all was probably made between Ramessu II and VI.

DARESSY, G.—*Le scarabée du cœur de la grande prêtresse Ast-m-kheb.* Engravings of this are published as a tail-piece to the preface of Zoëga's work on obelisks in 1797. It is stated to have been in the Borgia collection; but it is not in the Vatican catalogue, though it may be in the Naples museum, to which some of the Borgia objects passed. It is described as of green porphyry. There is no peculiarity in the inscription, but it is strange that the mummy had been robbed of the scarab before being placed in the pit at Deir el Bahri, and the scarab had not been renamed for another burial, as was so often the case.

EDGAR, C. C.—*Selected papyri from the archives of Zenon.* These are dated from year 36 to the end of the reign of Philadelphos. After business notes about pigs and wheat, vines and goats, there are letters about the billeting of troops in Karia, and exemptions are claimed by Government officials in Egypt for their friends, by direct request to the *Boule* and *Demos* of the city.

LEFEBURE, G.—*Le Tombeau de Petosiris.* This long article of 81 pages should have more than two illustrations of sculpture if it is to be a substitute for a volume memoir on this interesting structure. There is some hope held out of a great publication, but on a scale for which time and money is wanting. The

tomb is in the cemetery of Hermopolis, opposite El Bersheh, and is assigned to the middle of the fourth century B.C., the end of the XXXth dynasty. An outer court, or pronaos, has the palm leaf columns still standing complete, and the curtain walls between them. Behind that is the naos, a hall with four pillars around the tomb shaft. In front of the building is an altar, free-standing, with triangular corners or horns, of Asiatic origin (see last number, p. 55). The examples of the sculptures show that the old scenes were repeated, but the clothing was copied from the life of the time, the man wearing a loose tunic to the knees. The inscriptions refer to eight High Priests of Hermopolis in five generations, Zed.tehuti.auf.onkh, Seshu, Pef.nef.neit, Zed.tehuti.auf.onkh, Petosiris, Zedher, Tehuti-rekh, and Petu-kem.

The façade has scenes of offerings, with the king officiating, above a dado with Nile figures offering. Petosiris appears playing draughts. In the pronaos all the scenes belong to Petosiris. Workshops are figured, with coppersmiths, gilders, gold weighing, perfumers, carpentry and basketwork. Some new forms of tools should be carefully copied. Scenes of agriculture and wine-making follow, and the great group of Petosiris and his wife receiving offerings from their children, with sacrifices of cattle.

The chapel or naos was for Seshu the father, and Zad-tehuti-auf-onkh, the elder brother, of Petosiris. There are two registers of scenes, beginning with the father and brother before Osiris. There is a great funeral procession, after which the brother adores groups of divinities of nine different places. After this are nine cynocephali, who acclaim Ra in Duat; the twelve hours are represented as women standing, alternately in red and in blue dress; twelve uraei follow as the divinities who lighten the darkness in Duat. The next scene is of two bulls of Amen and Osiris, each with a mummy, following which is the judgment scene. There is an address of Petosiris to his brother about the beauty of the tomb, and then a row of 25 servants with offerings, and 28 more, alternately men and women, the latter sometimes carrying infants.

The pit of the tomb is 26 feet deep, and leads to many chambers below, filled with broken fragments of rock and sarcophagi. Among these was found the magnificent lid of one of the three body-coffins of Petosiris, bearing long columns of inscription, entirely wrought in coloured glass hieroglyphs, inlaid in the ebony. It is the most brilliant example of glass work, like a fragment—hitherto unique—in the museum of Turin. The subject is the 41st chapter of *The Book of the Dead*. Let us hope that this remarkable tomb will soon be copied in full-size facsimile (by dry squeeze), and published; it must not be allowed to perish like the late tomb at Gizeh, cleared in 1907, and soon after broken up by dealers.

DARESSY, G.—*Deux stèles de Bubastis*. One is of a Thanure or Thal; the other of Ptah.kho, born of Nespaṃok and Bast.renen, with brothers Ta pesh.her, Onkh set.her, Nuty . . . her, Ta khred.bast, and Ta da nut.

DARESSY, G.—*Un groupe de Saft el Henneh*. This group of the close of the XVIIIth dynasty was accidentally found. The inscription is supposed to be an appropriation of the Bubastite age; it records the general, chief of archers, chief of the serfs of Ra, prophet of Sepdu, Sa.uas; his wife Onkhs.mut, son Her, and daughter Thent.amen.

DARESSY, G.—*Un " fils royal en Nubie."* This is a stele from Abydos, of the XIXth dynasty. It was made by the "overseer of the southern lands, royal son in Nubia, overseer of the works of the temple of Amen, chief of the Maza land, Any." At Abu Simbel Any is called "royal son of Kush, of the people of Henen-esut." The temple of Wady Sebu'a was named "the Temple of Amen." A long discussion on Maza Land is of value for Nubian geography.

DARESSY, G.—*La princesse Amen.mérit.* A figure from Karnak, of a tutor with a princess, Amen.meryt, evidently belongs to about the time of Tehutmes III; and as he is represented with his daughter Amen.meryt at Deir el Bahri, this serves to date the figure.

TODA, E.—*La découverte et l'inventaire du tombeau de Sen.nezem.* This account, published in Spanish in 1887, is here translated by M. Daressy. Signor Toda was one of a party taken by M. Maspero on his voyage of inspection in 1886. The tomb was found by a native, and at once searched by Maspero. After 35 years the French Institute is stated to be intending to publish the scenes and inscriptions. The tomb contained 9 bodies in coffins, and 11 others laid on the sand. The latter all broke up in moving, and only the heads were preserved. The bodies in coffins and all the contents of the tomb were carried to Maspero's boat. Ushabtis of 13 different persons were in the tomb. More than 40 boxes of painted wood were found, and a set of instruments, measure, squares and plummet (*Tools and Weapons*, XLVII). This magnificent set of tomb furniture has been scattered in the Cairo Museum, and many pieces were sold to the collections of America and Europe. Altogether 26 names are recorded from this tomb:—Sen.nezem, Ya.nefer.tha, Kho.bekhnt, Sātha, Bun.khetef, Pa.kharu, Ra.hetep or Pa.ra.hetep, Khensu, Tāmokt, Ra.mes, On.hetep, Ra.nekhu, Aru.nefer, Tā.aosh.sent, Tāyua, Hetepu, Rusu, Rāmo, Thāřă, Tāau, Rāmo, Tā.osh . . . , Tutua, Mesu, Tāau, Hent.urt.

DARESSY, G.—*Un groupe de statues de Tell el Yahoudieh.* Two figures of a man and woman standing, roughly cut, of the Ramesside age. He was royal fan-bearer, over the lands of the south, Piaāy; his wife was Tāuser. He holds a staff bearing a ram's head.

DARESSY, G.—*L'animal Séthien à tête d'âne.* The writer had previously proposed that the Set animal was an arbitrary combination. Set appears with an ass's head in the XIIth dynasty and Roman times. Now a coffin of Nesi. amen, one of the priests of Amen, shows the sun-bark drawn by three jackals and three animals with ass's heads.

DARESSY, G.—*Fragments Memphites.* These have been found in the temple area between the village and the colossus. They are:—(1) a black granite figure of Ramessu II in many pieces; (2) block of limestone with his cartouche; (3) another block with part of a Ptah figure; (4) part of an alabaster base of a column, with the name of Ramessu.user.pehti (*Student's History*, III, 37, after No. 23); (5) two blocks from a chapel of Sekhmet built by Sheshenq II, with a figure of his son, the High priest Takerat; (6) a block naming a priestess of Mut and Neferatmu, Bast.au.seonkh; (7) a sandstone door-jamb of Amasis.

DARESSY, G.—*L'évêché de Saïs et Naukratis*. In the Coptic lists the bishopric of Saïs is stated to be Sa and Sattf. Sa is Saïs, and now it is proposed that Sattf in Coptic would be an easy corruption of Gaif, the modern name of Naukratis.

DARESSY, G.—*Un Sarcophage de Médamoud*. This belonged to Her.pa.ast, otherwise Borsha, son of Hetabu and Tharden or Tarudet. [The name Bor is the usual Baal, and Sha is a divine name; thus Baalisha, "my lord is Sha," is parallel to Elisha, "my god is Sha."]

EDGAR, C. C.—*Selected papyri from the archives of Zenon*. Among these we get a light on the currency difficulties. Zenon owed 400 drachmae, payable in copper; but he gave 400 in gold as security. After that the receivers refused to exchange it. 400 of gold was equal to 416 in silver, and that was equal to 460 in copper. Another papyrus on exchange raises further difficulties, yet unsolved. Elsewhere there was the risk of the Government being paid both by the debtor and his surety, and "you know well that it is not easy to recover money from the Treasury." Other affairs about goats and pigs and bees wait to be dealt with as a whole view of rustic life.

LEFEBVRE, G.—*Textes du tombeau de Petosiris*. The piece of coffin in Turin, inlaid with coloured glass, is here compared in its text with that of Petosiris. It belonged to a son of Seshu and Nefer.renpit, and was probably taken from the tomb of Petosiris. The texts published here refer to the funeral ceremonies.

LEFEBVRE, G.—*Le dieu "Hpwv d'Égypte*. The god Hero on horseback is shown on two steles of late Ptolemaic age published here. The lintel of a temple of Hero has been found at Theadelphia; two frescoes from the Fayum and a lead amulet from Alexandria also refer to Hero. The connection of the god's epithet Subattos with Sopd, and of his position with Atmu, are discussed.

LEFEBVRE, G.—*Inscription grecque du Deir-el-Abyad*. This is on the inner face of a lintel: "To the eternal memory of the very illustrious count Caesarios, son of Candidianos, the founder."

PERDRIZET, P.—*Asiles gréco-égyptiens, asiles Romains*. An asylum decree of Ptolemy XI is here discussed, and its relation to Christian rights of asylum. The Ptolemaic right of asylum extended to 50 cubits around. The churches of Gaul had the asylum 60 paces round large churches, 30 paces around the small.

Revue Égyptologique, Nouvelle Série, Tome I, 1919.

We have to welcome after many years' silence a revival of this journal, in new hands and with a different manner. It is in two yearly parts, called Fascicule 1 and 2 and Fascicule 3 and 4, although each part has no division in it. The part dated January, 1920, appears in 1921. The scope of the articles is mainly philological and Graeco-Roman.

MORET, A.—*Monuments égyptiens de la collection du comte de Saint-Ferriol*. These were mostly given to the museum of Grenoble in 1916. (1) Stele of two women, Uotn and Nebent, with brief list of offerings, fully discussed here. An

interesting addition to the few works of the IIIrd dynasty. (2) A seated figure of Amenhetep, who was director of the prophets of Tehutmes I, and servant of the statue of Men.kheper.ra and of the statue of Men.kheper.ka.ra, the two forms of Tehutmes III. It is remarkable that both forms are stated together, as if simultaneous. The parents of Amenhetep were Nezem.ast.Her and Tua.Her. The figure was placed in the temple of Amen to receive the benefit of daily offerings to the god. (3) Stele of the vizier User and wife Thuau adored by their son Sāmenkht, and the vizier Oamtu and wife Taoamtu adored by their son Merymāot. The main interest is that User was one of the priestly porters who bore the image of the god and heard the oracles, showing that this method of consulting the gods was already in use in the XVIIIth dynasty. (4) Stele of Hemert, prince, eyes and ears of the king, and architect, adoring a sphinx on a pedestal, approached by steps. The Uzat, and orb with one wing, above. (5) Stele of Kuban of Ramessu II, the well-known account of making a cistern on the road to the gold-mine of Akita, fully published and translated.

SOTTAS, H.—“*Mnw*” = *Socle*. This note discusses the rendering of *mnw* as depth, and proposes that it is the name of the object, a socket or pedestal for a figure. This agrees with *menu* as apparently “bases” in the Book of the Dead, c. 172.

LEFEBVRE, G., et MORET, A.—*Un nouvel acte de fondation à Tehneh*. The tomb of Nek-onkh, son of Heta and Debet, contains a deed of endowment for offerings. All his children are made a company of *ka* servants, with food-rents from which to provide for the table of offerings at the festivals, “under the hand” of the eldest son, Em-rā-f-onkh, who was constituted *kherp* or chief. Thus, at the beginning of the Vth dynasty, in all that concerned family matters there was a head of the family with the title of *kherp*. This gives the meaning probably to the bearing of the *kherp* sceptre in the hand.

BLACAS, LOUIS DE.—*Une statue d'Osiris de la XXIII^e dynastie*. This grey granite standing figure, 38 in. high, was found at Memphis, and is in the collection of Count de Blacas. The interest of it lies in giving four generations of a family, with 28 names. It is probably of the XXVth or early XXVIth dynasty, as shown by the names of Amenardus and Shapenapt.

VITELLI, G.—*Trimetri Tragici*. A papyrus with 18 mutilated lines, of the IInd or IIIrd century A.D., appears to belong to an unknown tragedy earlier than Euripides.

JOUGUET, P.—*Les Bouclai égyptiennes à la fin du III^e siècle après J. C.* A senate, or *curia*, was set up in each nome under Severus. The reasons for this, and the system, are here studied in full detail, mainly from a report of proceedings at Oxyrhynchos.

ROUSSEL, P.—*Les Sanctuaires égyptiens de Délos et d'Éréttrie*. The remains of these shrines refer principally to the worship of Sarapis.

COLLART, P.—*L'Invocation d'Isis d'après un papyrus d'Oxyrhynchos*. This refers to the list already analysed in *ANCIENT EGYPT*, 1916, pp. 40-3.

A section of *Notices et Bulletins* contains an appraisal of the work of Revillout, English papyrology during the war, and the same for Italy. Finally come reviews of books.

The second part, called Fascicules 3-4, is of similar quality.

SOTTAS, H.—*Remarques sur le "Poème satirique."* This is a fresh study of this obscure and much-debated demotic fragment. The translation given is expressly free of all attempt at restoration. As to the sense, it reads like the most inconsequent passages of Petronius.

LANGLOIS, P.—*Essai pour remonter à l'original égyptien du terme sémitique désignant l'Égypte.* The source of the Arabic *Maṣr*, cuneiform *Mušur*, and Hebrew *Mitzri* (adj.) is here sought. The Persian is *Mudrāya*, and this is compared with the *d* inserted to strengthen *zayn* in Ezra = Esdras, and 'Azrb l = Hasdrubal. It is thus suggested that the *sad* here has replaced a dental; and this dental is deduced from the *tera* sign after the well-known Ta-mera as the name of Egypt, pointing to a value approaching *metra*. This dental influence is thus proposed as the source of the *tzaddi* in the Semitic forms. Many cognate questions are discussed in illustration.

MORET, A.—*Monuments égyptiens de la collection du comte de Saint-Ferriol.* Continued with 6, figure seated cross-legged, with libation altar in front, in sandstone, of Nefer-renpet, mayor of the palace. 7, limestone stele of the chief goldsmith Amenemhot, XVIIIth dynasty, with his sister Then-asheru and six children. 8, limestone stele of Nem-ptahmo, son of Hat and Nub-nefert, sons Renty, User, Pupuy and Nub-nefer. 9, limestone stele of Yrrā and his sister Yrrāres. 10, limestone stele of Peda-ast, son of Arhapy and Tenat. 11, pieces of sandstone reliefs of Tehutmes III. 12, 13, fragments of statues. 14, fragment of limestone figure of a noble, Arneptah. 15, five pieces of the granite sarcophagus of the celebrated Amenhetep, son of Hapu; another piece is in University College, London. 16, anthropoid coffin of Psemthek, son of Sebā-rekhtu. 17, anthropoid coffin of Nehems-menth, son of That-unth and Tadathnebhā. 18, lid of wooden coffin of Ta-nekht-ne-tahat. 19-22, ushabtis, names Psemthek (of 16) and Psemthek-neb-pehti, born of Khnem-nefer, daughter of Psemthek. 23, imitation vases of the chief goldsmith Nefer-heb-ef. 24, ushabti box of Ta-pa-khent and Rames. 25, bronze of Roman Anubis. An excursus of M. Perdrizet deals with the jackal or dog origin of Anubis, the funerary and the heavenly Anubis, the Hermanubis and the Roman forms. 26, a Karian stele, described by M. Autran.

CAVAIGNAC, E.—*La Milice égyptienne au VI^e siècle et l'Empire achéménide.* This starts from the passage in Herodotos (II, 164-8) recounting the Kalasires and Hermotybies, garrisons of the Delta and Thebaid. The passage is concluded to have been drawn from some Ionian writer of the time of Amasis, and the number of Kalasires is more exactly given in Her. II, 30, as 240,000 men, with 160,000 Hermotybies, or 400,000 military fiefs, of about 6 acres each, or 4,000 square miles. This was not, however, all in the Delta, as the writer assumes, since there were troops in the Thebaid. The 400,000 men with families and serfs are taken as $1\frac{1}{2}$ to 2 millions of population. The area of Egypt being (in 1880) 11,342 square miles, with the Delta lakes and marshes (since formed) it would be about 13,000 square miles. Thus the military fiefs were nearly a

third of the land, in agreement with the statement that the land was held equally in thirds by the military, the priests, and the civilians. This implies a total population of about five or six millions. With this compare seven millions under the Ptolemies, three in the decadence, five about 1880, and eleven millions under British rule now. All the earlier estimates depend on the number of servile population attached to the military, which is very uncertain. The writer proceeds, on still vaguer ground, to take the tribute of Egypt to the Persians as not including any tax on the priests, and so to estimate the tax as 700 talents on two-thirds or one-third of the population, hence the tax as a didrachm per person. This, by the bye, was just the Roman poll tax in Palestine (Matt. xvii, 27). From this basis the whole population of the Persian empire is estimated by the tribute as 25 to 30 millions. Against this should, however, be set the fact that Egypt was one of the richest lands, and most regions could not yield a half or a quarter of the rate of tax in Egypt. All this estimate must be taken with much reserve.

BELL, H. I.—*Some private letters of the Roman period*. This gives text and translation of four letters selected as examples of more intimate and personal expression.

CLOCHÉ, P.—*La Grèce et l'Égypte de 405/4 à 342/1 J. C.* This is a long and critical article dealing with all the sources of history from the XXVIIIth-XXXth dynasties. The summary of the discussion concludes that in 405 Amyrtaios became independent, but sent troops to aid Artaxerxes II, and a prince Psammetichos acted also in Persian interest. In 399 Naifaurud I succeeded, who leaned on Sparta as against Persia (396). Haka succeeded in 393 and warred with Persia 389-387, a situation which ended in 381/0, a little before the death of Haka. Psimut and Naifaurud II reigned in 380-379. Nekht-neb-ef had begun some usurpation in 381, and reigned from 379 to 361. The aggression of Pharnabazos and Iphikrates was in 374 or 373. Zeher reigned 361-359, and began plotting with the Asiatic satraps, seeking help in Sparta and Athens, and received Agesilaos and Chabrias about the end of 360. War broke out in Syria, 359, and was checked by the rebellion of Nekht-her-heb. Zeher fled to the Great King. Chabrias returned to Greece and acted for Athens in the war on Thrace, 358. Nekht-her-heb conquered a usurper in 358 by help of Agesilaos, who left at the beginning of winter, 358/7, and died. In 351 a Persian expedition was checked, and this led to a revolt in Phoenicia and Cyprus, which was crushed in 350. Ochos began long preparations to attack Egypt, and in 344/3 got the neutrality of Athens and Sparta, and the military help of Thebes and Argos. The war began in 342, and in that, or the beginning of 341, ended by the Persian reconquest of Egypt. All of these dates accord with those given in the *Student's History*, except the rise of the XXXth dynasty being a year earlier. The inversion of Nekht-nebef and Nekht-her-heb rests on the evidence of their building at El Khargeh.

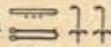
An eulogy on Prof. Mahaffy, and reviews, complete the number.

Vol. II. GAUTHIER, H.—*Le dieu nubien Doudoun*.

This is an important study of a god who often appears on the borders of Egyptian mythology, and deserves full consideration. The foreign gods are noticed, as the cow-goddess Hathor of Punt, or Somali Land; Bes from east





Africa ; Neith of Libya ; and in the XVIIIth and XIXth dynasties the Semitic Baal, Astarte, Reshef and Qadshu. From Nubia come the goddesses Anuqet and Satet, as well as Dudun. Thirteen various spellings of the name are quoted, in which are three entirely different signs for the first syllable, and as many for the second. These emphatically show that the name was entirely foreign, and had no root in Egyptian. There is no sign for the first vowel, which has been supplied by transliterators in every form ; so, with our usual convention, it is better to spell the name Dedun. In the pyramid texts of the VIth dynasty the king is promised the perfume of Dedun of the south, coming from the land of the bow, or Nubia. The bird determinative after the name seems like the *ur*, great, and so equal to the later epithet the *neter oa*, great god ; but it is suggested that this is really the sign of being a bird-god, like the falcon-Horus, and—as only a coincidence—there is quoted a bird named in Upper Egypt as *zuzun* or *susun*. It is remarkable that three other southern gods, Khas, Aāhes and Sopdu are associated with Dedun in providing the ladder by which the king is to ascend into heaven. This looks as if this idea of the ladder was Ethiopian ; may it not be derived from the ladder by which the huts of Punt were entered (Naviile, *Deir el Bahari*, LXIX, LXX, LXXI) ? This would relieve the Egyptian belief from its absurdity ; the ladder was simply the means of entering a dwelling, and to enter heaven the normal means of access were naturally quoted. In another passage, Pepy is identified with Rahes or Ahes, god of the south land (Sudan), Dedun god of the bow land (Nubia) and Sopdu.

In the Middle Kingdom Senusert III built a small temple to Dedun in the fort of Semnah, along with Khnumu of the cataract. This obscure king Ugaf of the XIIIth dynasty (?) likewise was “beloved by Dedun.” In the XVIIIth dynasty Tehutmes III carried on the worship of Dedun in Nubia, and the god promises him the control of the Anti and Mentiu, nomads of the eastern and western desert, as a reward for building his temple. The offerings of corn and cattle originally established by Senusert III, were renewed by Tehutmes III. The feasts there were on the new year (1 Thoth), the second season of the year (1 Tybi), the slaughter of the Antiu of the bow-land, Nubia (21 Pharmuthi), and the third season of the year (1 Pakhons), the feast of queen Merseger called “feast of chaining the desert folk,” and the feast of Senusert III. Dedun is first represented in Egypt at Deir el Bahri, but only as belonging to southern scenes. Sety I incorporated this god in a group of purely Egyptian deities at Karnak, between Ptah and Horus ; as Dedun is the only foreign god there, this selection is the more marked. Although Ramessu II built so many temples in Nubia, yet Dedun is never represented in them ; nor did the earlier Ethiopian conquerors ever name him. Tirhaqa revived his worship at Napata and Karnak, where Dedun typifies the south. Later the kings of Ethiopia, Atlanarsa and Aspalta, continued the adoration of Dedun, who is called the god of Kush.

In the Graeco-Roman age Dedun is figured at Philae, by Nekht-nebef, and by Ptolemy VII and his successors. There seems to have been a triad at Philae of Ari-hems-nefer, Tehuti and Dedun. As the name was evidently foreign, it seems useless to try to deduce for it an Egyptian meaning ; nor is a mixed origin, *Tod*, young (Nubian), and *hun*, youth (Egyptian), less unsatisfactory. M. Gauthier firmly rejects the assimilation of Dedun to Ptah-Tanen, which he declares cannot be identified with Dedun ; yet there is the form  which duplicates the dental. Tanen is said to bring the inundation from Elephantine, and he was a creator-god, like Dedun, being linked with Khnumu. There is thus

enough resemblance still to leave an open question whether Tatnen was not a form of Dedun.

Another question is raised about Tithōnos. The legend is that he was a Trojan prince, beloved by Eos (dawn) and carried by her to Ethiopia, where they had two children, Emathion and Memnon. Tithonos in the time of Aristophanes is used for a very old man; and Hesychios (IVth century) states Tithōnokomon to be "a black race over all the body, but with white hair." Thus Tithōn is strongly connected with Ethiopia; yet that is but vague in position, and might mean only the south of Phoenicia. There are thus several questions remaining about this god Dedun, which still seem open to further evidence.

GARDINER, A. H.—*On certain participial formations in Egyptian*. This discusses the two renderings of the same phrase *hessu-neb-f*, as an imperfect passive participle "one (being) praised of his lord," or as the relative form "one whom his lord praises." These being the same, the result is "that we are clearly wrong in classifying the Egyptian verb-form under two separate heads." In short, the grammar has been over-elaborated by the moderns. After many points which are raised, it is concluded "that the transformation of the passive participle into the relative form takes place by gradual stages." Next is discussed the passive of ; and the conclusion is that  must have meant something like "the fact of his not having done," and   "the fact of there not having been done."

MONTET, P.—*Sur quelques passages des Mémoires de Sinouhit*. This discussion of some passages leads to amending "an offspring of the Setiu" to "a thrower of the boomerang of the Setiu." The sign *khet* is stated not to be a branch, but "the iron of a harpoon"; on the contrary, it has clearly the branching of twigs, and is used for wood and not for metal. Other remarks on the products of Syria are inconclusive.

COLLINET, P.—*Le P. Berol. gr. inv. no. 2745 et la procédure par rescrit au V^e siècle*. The evidence of date points to 468-477 A.D., and the papyrus completes our knowledge of the procedure by imperial rescript to a judge.

CLOCHE, P.—*La Grèce et l'Égypte de 405/4 à 342/1 avant J. C.* The previous part of this memoir (see above) was devoted to the chronology; in this continuation the political detail of the Greek connections are set out. A long enquiry is on the Persian seizure of the Mendesian mouth, the desire of Iphikrates to push on to Memphis while it was undefended, the timidity of Pharnabazos, waiting for reinforcements, and the failure by delaying till the rise of the Nile. In all this M. Cloché does not point the close parallel to the invasion by Louis IX: he landed at Damietta, only 20 miles difference; his one chance was to push on to Cairo before the Nile rose, but he waited months to collect troops, while the Saracens rapidly recovered, and planned resistance. Pharnabazos, more fortunate than Louis, had an open retreat, and could regain Syria without a total wreck, by keeping command of the sea. The war of Zeher is detailed, his betrayal, and flight to the Persians whom he had been attacking. The final assault by the Persians under Ochus is studied at great length, and the fall of the Egyptian kingdom. Nowhere is the Greek policy seen to be more futile

and useless than in the alternate support of Egypt and of Persia. Egypt was no menace to any Greek interest, and if the Greek assistance had been given continuously to Egypt, the Persians would have been defeated and reduced long before Alexander.

LESQUIER, J.—*Les nouvelles études sur le Calendrier ptolémaïque*. This is a study of the relation of the Egyptian and Greek calendars in the latter part of the reign of Philadelphos, as shown by the Zeno papyri. The relations are greatly complicated by the uncertainty of intercalation, and the use of a fiscal and a regnal year-system. Much remains still doubtful, as the uncertainties and unknown factors exceed the scope of the material. A biennial intercalary lunar month was used, so that the year alternated between 354 and 384 days, averaging therefore 369. How the 4 days' surplus was eliminated is not stated. It would have needed suppressing the intercalary month every 9 years. But there is no trace of this rectification in the table of connections, and without this the lunar months would slip through all the series in 94 years.

Zeitschrift für Ägyptische Sprache, LIII, 1916.

SPIEGELBERG, W.—*Briefe der 21. Dynastie aus El-Hibe*. Dr. Spiegelberg publishes some papyri which were bought together at Luxor more than twenty years ago. The papyri are fragmentary and there was no provenance, but from internal evidence he finds that they come from El Hibeh, about 13 km. north of Tehneh. The papyri consist chiefly of letters, which, by the names, must be dated to the XXIst dynasty. The principal correspondent is a divine father and Temple-scribe, Hor-pen-èsë of the Camp. Two letters are from him. The first letter refers to soldiers, the second to horses; both begin with flowery salutations and prayers for the welfare of the recipient. In one of the letters addressed to Hor-pen-èsë, mention is made of Masaherte, the well-known High-priest; he was suffering from illness and sought help at the hands of the god of El Hibeh. Another fragment alludes to Isi-em-kheb and Pasebkhanu. Unfortunately the papyri are too fragmentary to translate completely, but sufficient remains to show that the letters were chiefly official correspondence. Spiegelberg publishes the fragments in the hope that some, at least, of the missing portions may yet be found in other collections.



SPIEGELBERG, W.—*Der demotische Papyrus Heidelberg 736*. The writing of this papyrus is of the Ptolemaic period, about the second century B.C. On the *recto* are the remains of a story concerning a magician named Hen-naw, son of Hor, and two birds of heaven. Fortunately an almost complete version of the story is preserved, written on potsherd. In this story the magician's name is Hi-Hor, and he possessed two birds. On one occasion, when the birds were absent, he was seized and imprisoned at Elephantine. The birds found him and induced him to write out his history on two rolls of papyrus, which they then carried to Pharaoh in his palace. The end of the story is lost, but undoubtedly he was released and lived happy ever after. The *verso* contains a hymn to Isis, apparently to be sung at a religious procession.

SETHE, K.—*Die historische Bedeutung des 2. Philä-Dekrets aus der Zeit des Ptolemaios Epiphanes*. Revillout was the first to call attention to two kings

who reigned in the South for twenty years, and he placed the end of this short dynasty in the nineteenth regnal year of Ptolemy Epiphanes. Sethe recounts all the proofs for this discovery of Revillout's, and adds some further details which throw light on this obscure period. The two kings were called respectively Harmachis and Anchmachis, and Sethe shows that the general who overthrew the latter was called Amnos, and that the final battle took place near Thebes, and he also proves that these two kings were of Nubian origin.

SETHE, K.—*Zwei bisher übersehene Nachrichten über Kunstwerke aus Kupfer aus den ältesten Zeiten der ägyptischen Geschichte.* (1) Sethe makes the very interesting suggestion that the entry on the Palermo Stone, which he, in common with all other scholars, has read "Birth of Kha-Sekhemui," should have an entirely different meaning. The two signs which occur in the inscription under the word *mes* have hitherto been neglected. The first is the sign for metal, which must be read with the word *mes*. The second is divided from the first by a wide space, and is the hieroglyph Δ , which in its root meaning reads "High." Sethe brings together instances to show that Δ followed by a king's name refers to a building or some work of art, in this case a standing statue, as the phrase is determined by the picture of the statue. Reading the word *mes* as "fashioning" and not as "birth," the result is "A metal-fashioned [statue called] High is Kha-Sekhemui." Sethe cites the great copper statue of Pepy I as proof that the Egyptians were masters of the art of metal working by the VIth dynasty.

(2) In the reign of Nefer-ar-ka-Ra, of the Vth dynasty, the Palermo Stone records that various objects were made in electrum, and also an obelisk of eight cubits in copper and a solar Morning-boat and Evening-boat in the same metal and of the same size.

SETHE, K.—*Ein ägyptisches Denkmal des Alten Reichs von der Insel Kythera mit dem Namen des Sonnenheiligtums des Königs Userkef.* A little bowl in "white marble" was found in excavations in the island of Cerigo and was published in the *Journal of Hellenic Studies*, XVII, 349. The signs inscribed on it have been supposed to be Mycenaean or Cretan "alphabetic characters." Sethe, however, identifies them at once as the name of Userkaf's sun-sanctuary $\odot \textcircled{\text{S}}$ , which was built, according to the Palermo Stone, in the fifth or sixth year of that king. Sethe now reads the name of the sanctuary as *nehen Ra*, "the court of offerings of Ra," the sign $\textcircled{\text{S}}$ being the same as .

STEINDORFF, G.—*Die blaue Königskrone.* In the Old and Middle Kingdoms the white and red crowns, the double crown, and the striped head-dress with lappets, are all worn by the kings, but it is not until the New Kingdom that the *khepersh*—the so-called war-helmet—appears. The first to wear it, as far as we know at present, was Kames, but it became the usual head-dress of the Pharaoh, either in war or peace. The form is well known; it is represented as covered with rings or discs, and is uniformly coloured blue. Steindorff holds to the opinion that it is, as has always been supposed, a head-dress of leather with metal rings. Borchardt, however, holds that it is a special method of hair-dressing, and that the rings are a stylised representation of curls, and quotes a relief in the Temple of Abydos showing Sety I wearing what might be a wig—

it is very similar to the style of chignon that Queen Nefert-ythi wore—covered with rings like the *khepersh*. Borchardt also points out that the hair of kings and gods is often painted dark blue, the same colour as the *khepersh*. Steindorff brings forward a good deal of evidence from literary sources, showing that the *khepersh* was considered, by the Egyptians themselves, to be a crown and not a form of hairdressing, as it is usually mentioned with the crowns of Upper and Lower Egypt, with the double crown, and with the *atef*-crown. Steindorff also points out that at Denderah a procession of gods and goddesses carry crowns as offerings, and the *khepersh* is the fifth, coming after the white and red crowns and before the *atef*. The origin of the word *khepersh* is discussed, Semitic scholars such as Max Müller and Zimmern inclining to the belief that it is a foreign word introduced from Syria or Assyria. Steindorff thinks that their derivations are possible but not probable, and points out that the word is always spelt out in the orthography of Egyptian words and not in the special forms reserved for foreign words. If, therefore, the word was not foreign, the crown itself was not foreign either. It is not found before the New Kingdom, but, as Steindorff says, our knowledge of the representations of Pharaohs of the early periods is confined to statues, and even in the New Kingdom the royal statue very seldom wears the blue crown; it is represented almost entirely in reliefs and paintings, where the king is shown offering in the Temple, taking part in great ceremonies, or in company with his wife and children. It hardly seems likely that a foreign head-dress, newly introduced into the country, should be so completely adopted; it is more probable that it was an ancient head-dress, the use of which more or less superseded the other crowns for ordinary wear in the New Kingdom. Another possibility is that it is the leather case for the red crown, the outline of which would fit it.

RUSCH, A.—*Der Tote im Grabe*. There are, in the Pyramid Texts, four groups of texts which contain a reference to an ancient funerary ritual. In these the dead man is called upon to raise himself from his left side and to lie upon his right, in order to receive certain offerings; he is called "my father," and the reciter speaks of himself as "thy son, thy heir." As the records of excavators show, the usual position of the body is facing west with the head to the south; the cemetery being in the western desert, the offerer would come from the east; the dead man is therefore exhorted to turn over in order to receive the offering of food and drink. Rusch suggests that the harvest text, which sometimes accompanies the exhortation, is a later addition to the more primitive form, though it also contains a reference to the son. Another son-text is obviously Osirian; this Rusch considers to be later. He states the chronological position thus:—

1. The son as the ritual priest for the father (the son speaks in the first person).
2. The living king brings harvest offerings at certain festivals to his dead father (the son is spoken of in the third person).
3. Horus as the *nd-ti* of his father (the son again spoken of in the third person).

KEES, H.—*Ein Onkel Amenophis' IV Hoherpriester von Heliopolis?* Borchardt has suggested that Aanen, the brother of Queen Tyi, who was second prophet of Amon at Thebes, was also High-priest of Heliopolis, on account of his title









"Greatest of seers." Kees calls attention to the fact that even as early as the beginning of the XVIIIth dynasty the title was no longer confined to Heliopolis, but is found in Thebes. The Ra-cult with its priestly title was established chiefly at Hermonthis but also at Thebes, where several High-priests of Amon bore the title of "Greatest of seers."

EMBER, A.—*Kindred Semito-Egyptian Words*. (New Series.) This paper is a continuation of a series, of which the last is in Vol. LI. It is a list of words with kindred words in Arabic and Hebrew. It is an important contribution to the study of the ancient Egyptian language, and contains many interesting points, amongst others the suggestion that the word *ka*, "food," and *ka*, "protective genius, double," are intimately connected with the Semitic word meaning "to sustain, provide," and with the modern Arabic "to guard, protect."




SPIEGELBERG, W.—*Varia*. 1. The title *ḏdtw n šnb* probably refers to the playing of a musical instrument in the temple; from the determinative of metal, which accompanies the word *šnb*, it is possibly a trumpet.




2. Horapollo, as an interpreter of hieroglyphs, is regaining his lost credit. He clearly knew the late forms of the writing, and many of his statements are therefore very illuminating for students of the late period. A title of Hathor in late times is *Mistress of sixteen*. Horapollo says that the word for *joy* was written with the numeral sixteen; therefore the title reads *Mistress of joy*.

3. In discussing a new legend of the birth of Horus, Spiegelberg disregards the facts of anthropology. This makes some of his remarks rather out of date, though the greater part of the article is interesting.

4. The derivation of the Coptic *oor*, "to be angry," is from the Egyptian   which by analogy with other Coptic derivatives must have been a trilateral verb   , the two alephs coalescing. But the spelling of    and similar words show the trilateral root.

5. Maspero first pointed out that the inner rooms of houses, temples, and even of tombs, were decorated to represent the world, with the sky above, and the earth underfoot. Visitors to the temples wrote in their graffiti that they found the temple "like a heaven within, in which Ra rose." The two pylons of Edfu are called Isis and Nephthys, "who raise the God of Edfu (*i.e.*, the Sun-god) when he shines in the horizon." In a temple orientated east and west, the sun could be seen rising between the pylons, which would be considered as the entry of the god into his heaven in the temple.

6. Brugsch has given the meaning of    as the reliquary which held a relic of Osiris. Spiegelberg agrees that it is a receptacle of some kind, but proves from literary sources that it contained a document bearing the titles of the god as ruler of Egypt. In the case of Horus it is the "last will and testament" of his father Geb by which Horus obtained the kingship of Egypt. The kings carried the same object as being themselves divine, and also as successors of Horus. Spiegelberg suggests that the shape of the object is due to the material of which it was made, probably soft leather, which was squeezed in the middle by the pressure of the hand. The word *mks* ends in *s* as do so many other words which refer to the royal insignia.

7. By analogy with the Coptic derivatives of Egyptian words, the Egyptian  "mother," probably contained another consonant such as  which was not written. It is suggested that the name *Movθ*, of the vulture-goddess of Thebes, has nothing to do with the word for "mother," but perhaps meant simply "vulture." The reading of the word , "town," was also probably *nwt*, i.e., with a weak consonant.

8. Spiegelberg corrects von Lange's translation of the inscription of Antef, now in the British Museum. Von Lange translates "[I gave to him] a measure of land of watered ground to reap every year." Spiegelberg reads this as "I gave to him the produce of one arura after the annual inundation."

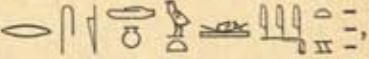
9. In the early periods each year was called after some event; this custom continued till late times, the most interesting example being "the year of the hyaenas, when there was famine."


10. The translation of a papyrus, now in the Berlin Museum, shows that it is a letter from a landowner to a tenant. The tenant had been evicted, but at the intercession of the landowner's wife he is permitted to retain the land. The letter is not merely to announce the fact, but is to serve as legal proof to the authorities that the lease is still in force.

11. The ancient Egyptian specialists in medicine were the eye-doctors, who are known from the Old Kingdom onwards, and the curers of intestinal troubles.

12. Griffith has already published a record of Admiral Semtutef-nachte, and Spiegelberg here publishes an inscription copied from a statue which he saw at a dealer's in Cairo. It is interesting to find a reference to the rather rare god Her-shefi, as the admiral also held the office of the overseer of the prophets of that deity.

13. A formula of good wishes is found in the expression, "May he have the duration of Ra." It is the stereotyped phrase after a king's name, "Gifted with life like Ra for ever," and it is also the usual greeting in demotic letters.

14. There is a *ushabti*-figure in the Berlin Museum with an unusual inscription. Instead of the words "to fill the channels with water," i.e., by the hard manual work of the *shaduf*, the text gives a variant , Roeder translates this as "to sail round the fields," but, as Spiegelberg points out, this does not carry out the idea of agricultural labour. He therefore suggests that, as *kd* can mean a "wheel," the reference here is to the method of raising water by a wheel, such as is in use in Egypt at the present day.

15. The rib of the palm leaf was used as the sighting rod of astronomers, and was called , which means palm-stick, in Coptic *BA : BAI*.

16. On a statuette of the Theban priest *Ke-te-Mut*, he is called "Great chief of the *Māhasaun*." Spiegelberg identifies these people with the Libyan *Massylioi*.

17. The Egyptian name for the so-called "Maxims of the Wise" is practically the same in the early examples as in New Egyptian, and can be translated "Educational precepts."


18. The phrase *nfr-hr*, applied to Ptah and other gods, is usually translated "beautiful of face," but would be more correctly translated as "gracious of face."

SPIEGELBERG, W.—*Demotische Miszellen*. 1. The Egyptian word *nm/hrw* apparently continues into Coptic as *pūze* with the meaning "free."

2. The demotic script of the Rosetta Stone seems to have been done by two hands, the first as far as the end of the protocol, the rest by the second. The use of the word "teaching" in the sentence "the rest of the people, who were in another teaching during the disturbance which reigned in Egypt," reminds one of the same use of the word under Akhenaten. "Those who are in another teaching" were always the enemies of the king.



3. Spiegelberg proposes to recognise in No. 1,326 of Mariette's *Catalogue des Monuments d'Abydos* an inscription relating to the embalming and burial of a dead falcon.

4. Two demotic ostraka in the British Museum are receipts for the cemetery dues paid to a certain Panas and paid by him to the Overseer of the Nekropolis.

5. Spiegelberg proposes to read an enigmatical group in the London Magical Papyrus as , the Coptic form being given in the papyrus as *ωωε*. The whole sentence would then run, "A snake of the brood of Atum, which lies as uraeus-snake on my head."

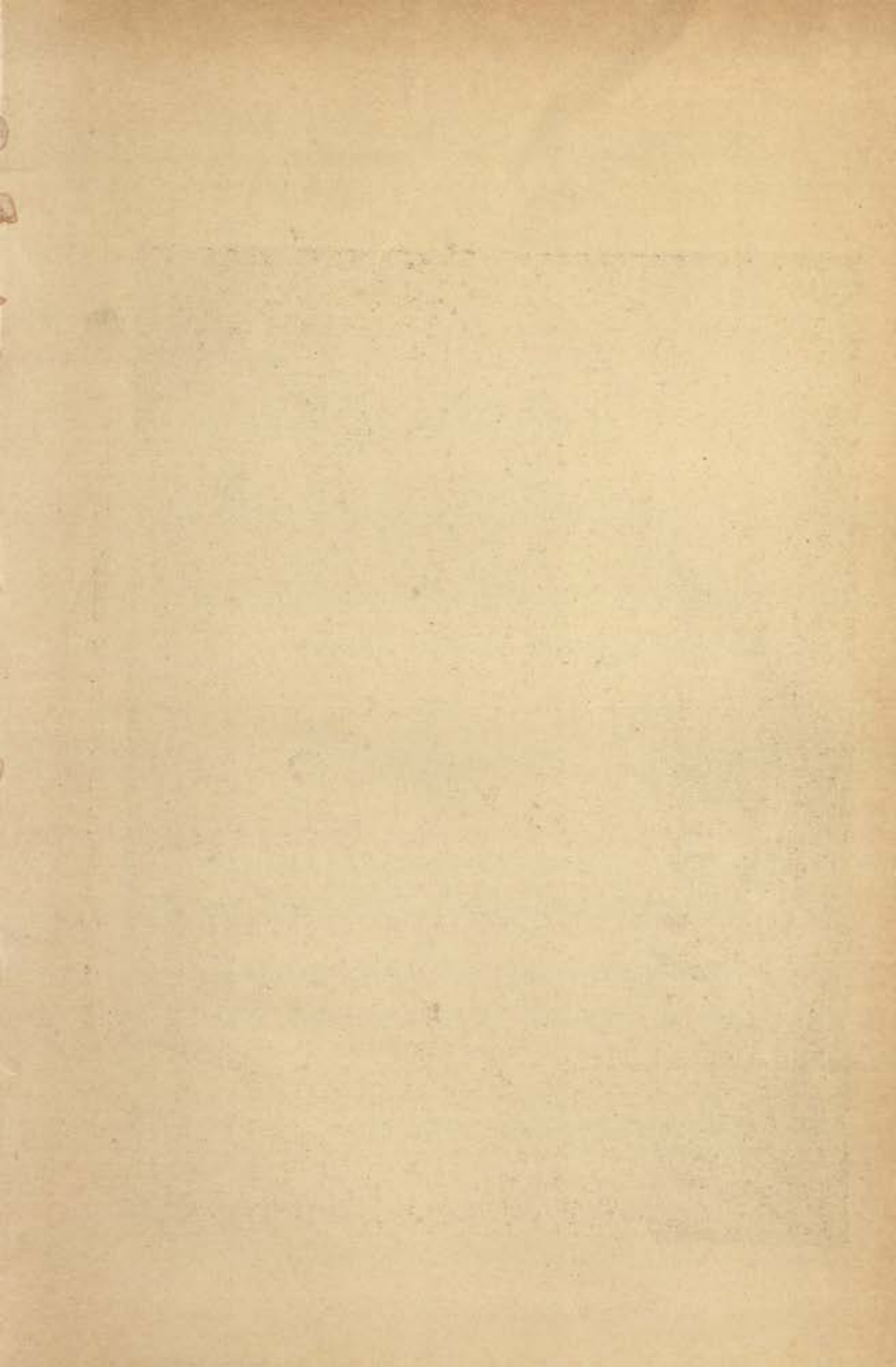
6. Examples are given of Greek words spelt out in demotic, or literally translated. *Sḥ n gid*, "handwriting," might also be translated directly into English.

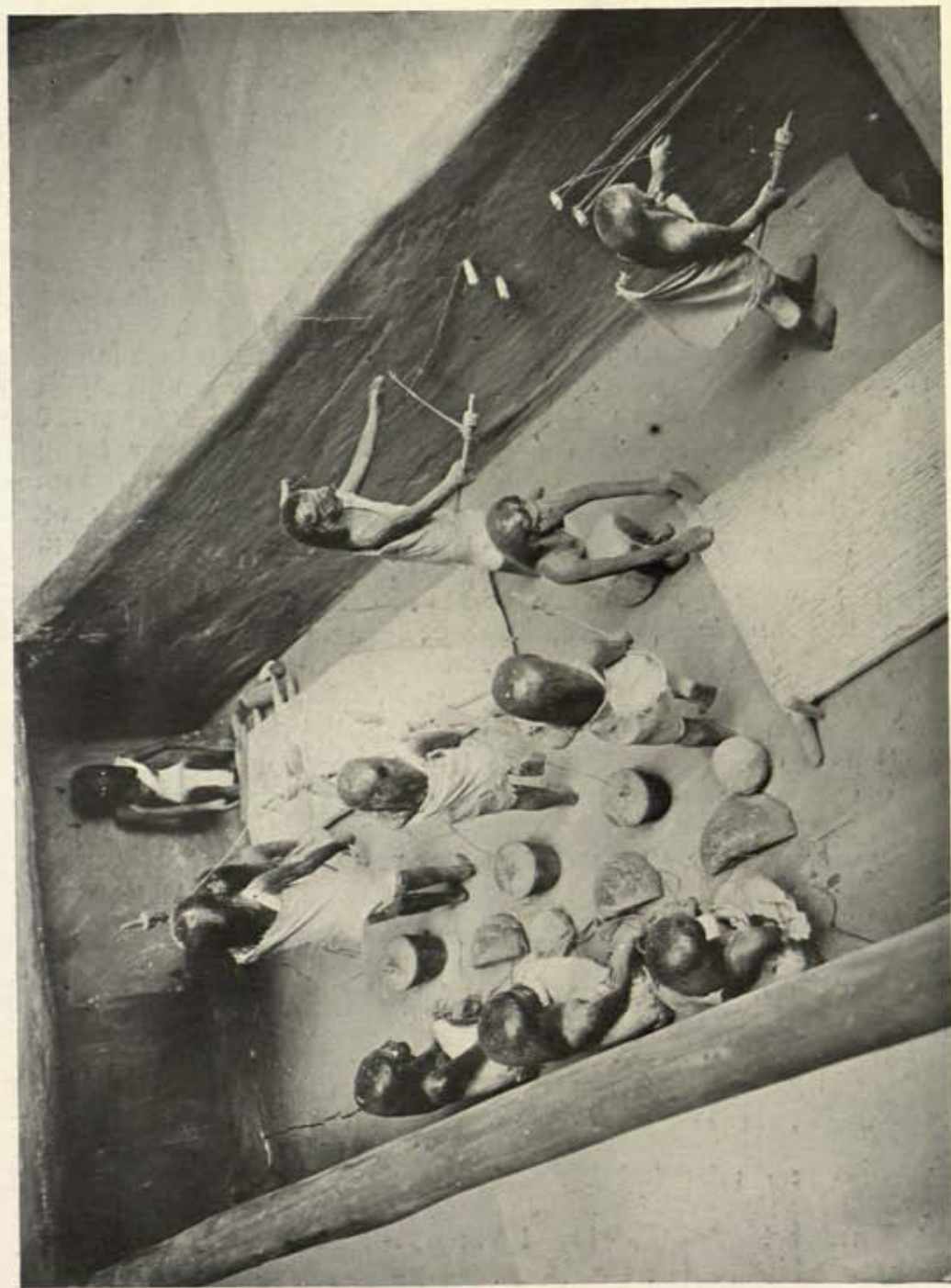
7. The word *hry*, determined with the Sun-god, means "drowned," the determinative not being read. In demotic the usual *maā-hrw* formula after the name is also determined with the Sun-god. The dead were identified not only with Osiris but with Ra, whom they accompanied in his journey. The hypocephalus, so common in late times, is also connected with Ra worship. Schäfer has suggested that the hypocephalus originated as the object which is represented in Middle Kingdom coffins, and is there called *hnmt wrt*; it may be a kind of cushion.

8. Demotic, as also Ptolemaic hieroglyphic texts, introduce a new absolute pronoun to denote the object, except in the third person singular and plural, where the old pronoun is retained. The new pronominal form is found in the Persian period, and even as early as the inscription of Piankhy and the story of Wenamon. In Piankhy the form is simply  before the suffix, but the usual writing is  before the suffix. It is possible that this is the origin of the Coptic imperatives which take a *τ* between the verb and the object; and possibly also the *τ* of the objective pronoun of the first person singular, which follows infinitives ending in *τ* or *Δ*, may result from the use of the demotic pronoun with imperatives.

9. Greek titles are sometimes literally translated into demotic, sometimes merely transcribed. In one case the demotic scribe paraphrased the Greek *syn-genês* as "Brother (sen) of the genos."

(To be continued.)



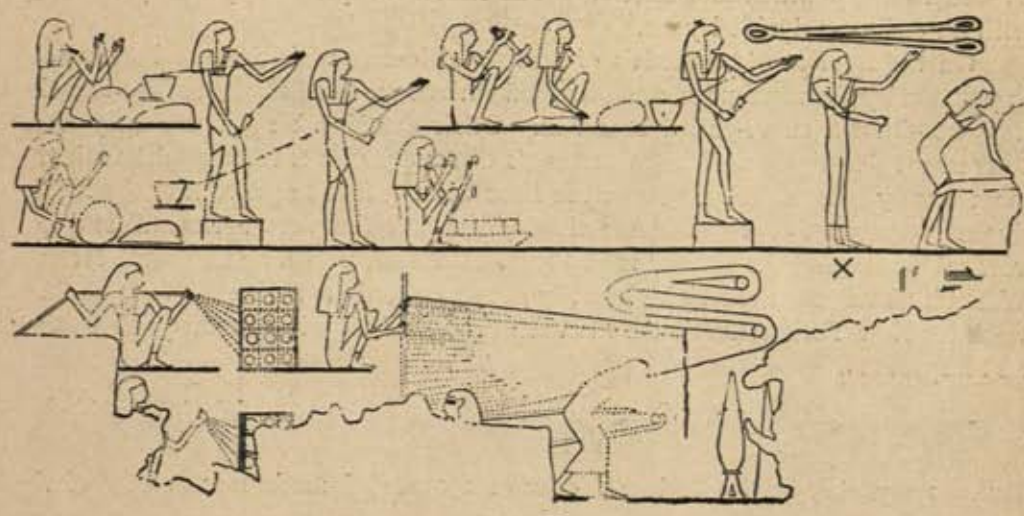


MODEL OF SPINNING AND WEAVING GROUP. THEBES.

ANCIENT EGYPT.

MODELS OF EGYPTIAN LOOMS.

PHOTOGRAPHS are now available of the model illustrating Egyptian textile methods discovered in an XIth dynasty tomb recently by Messrs Winlock and Burton. The model is a remarkable one and well worth a full description, but in writing this it must be remembered I am only dealing with photographs and not with the actual model, and that disarrangement of the yarn, etc., even slight, must be allowed for. For comparing the model with what we have already learnt, or are not clear about, from illustrations on the tomb walls already made public, I have chosen the illustration of the wall drawing in the tomb of Tehuti-hetep, XIIth dynasty, issued in Prof. Percy Newberry's *El Bersheh*, I, pl. 26, and reproduced as Fig. 11 in my *Ancient Egyptian and Greek Looms*; see here Fig. 1.



—Tomb of Tehuti-hetep. Date about 1930—1940 B.C. From Professor Perry Newberry's *El Bersheh* I. Pl. 26.

FIG. 1.

In Winlock and Burton's model (frontispiece and Fig. 2) there are three squatting women manipulating some raw material, probably flax, and having at their service a couple of balls of the raw material, while in front of each woman there is a small platform in shape like a truncated slice of a sphere. The three squatting women appear to be preparing the material for its being drawn upon by the three women standing in front of them. In the top left-hand corner of the Tehuti-hetep illustration can be seen two women with similar appliances, and apparently engaged in similar work, but the platform's position is reversed.

The function of the little platform is not very obvious ; it may be like that of the *ἐπιμετρον* or *ονος* used by Greek women, but these women must have done their manipulation *on top* of their instrument, while according to the Egyptian model the Egyptian women drew the material *from under* their instrument—unless the articles on the model have got misplaced in transit, which I rather doubt. It is possible the little platforms may have been used to hold down the material as it was drawn upon.

Between the two sets of women there are three pots which are possibly tension pots, from which the standing women are drawing the so-prepared material, and twisting it on to a sort of distaff held in the left hand. From this the sliver (so far prepared material) is lightly spun by means of the spindle in the right hand and the thigh, the action being indicated by the raised right leg. The furthestmost standing woman appears to be working with three slivers or rovings, the middle one with two, and the last or nearest woman with one only. They are, in fact, doubling (twisting, folding) ; in so doing are thinning out the yarn until the correct fineness is attained, and the rovings spun into finished yarn.

On the opposite wall are two women engaged in warping, that is, arranging the yarn for beaming, which is putting the so-arranged warp on to the loom. The more centrally-placed woman appears to be warping with "sisters" (yarn placed more or less side by side in contrast to doubling where two or more yarns are twisted into one). In some specimens of mummy cloths from Theban tombs, given to Bankfield Museum by Sir E. Wallis Budge, we have warp which is doubled as well as warp which is "sisters." The nearer warper is apparently working with an ordinary doubled yarn.

On the floor are two models of horizontal looms, with the two beams held in position by the usual pegs, and provided with single heddles, shed-sticks and the now well-known curve-ended beater-in. Other details are not sufficiently clear to warrant description. Prof. Garstang's discovery of a smaller model with the loom merely indicated by lines on the floor was the first to prove that the XIIth dynasty drawings of looms before the Hyksos invasion were horizontal and not vertical looms, and the present model confirms this in a striking manner. Messrs. Winlock and Burton are to be heartily congratulated on their discovery in their work for New York, which from the textile point of view is extremely interesting and important.

H. LING ROTH.

DURING my stay in the Sudan (winter of 1920-21) I made some study of the very primitive methods of spinning and weaving in use there, and I gladly attempt here to answer the question put to me by Prof. Petrie on my return home—whether I had seen anything similar to the processes shown in the wonderful newly-discovered weaving model, which I had marvelled at when passing through Cairo.

I have seen groups of women working with just such a loom, one of their number weaving ; another with her hand on the heddle rod ; the third—how admirably faithful the artist of the model was !—controlling that tiresome back beam that will ride up as the web grows. I have seen women spinning with the spindle rolled on the thigh and dropped whorl uppermost ; I have seen women warping in similar fashion to the two at the wall, winding the warp on the pegs one thread at a time from the spindle. While I have watched such groups of

women, with their hair braided after the fashion of Ancient Egypt, their surroundings and belongings—mud-walled huts and courts, bedsteads, mats, and baskets—equally archaic in character, I have been seized with the emotion of Elroy Flecker's vision of the "Old Ship," and I have felt as if I saw a scene—

" of some yet older day
And, wonder, breath indrawn,
Thought I—who knows—who knows, but in that same——"

—yes, it must have been in that same way that the women of Ancient Egypt wove the linen that won them fame. How simple their tools and methods were, and yet how beautiful and good the result. When you look at the little figures in the model (Fig. 2), preparing and spinning their flax, you see *why* it was so good. In hand-spinning the heckled flax was put directly on the distaff, and the spinner took which fibres she liked to spin up. She could choose, the machine can't, and experts still allow that her gentleness and intelligence could produce a better

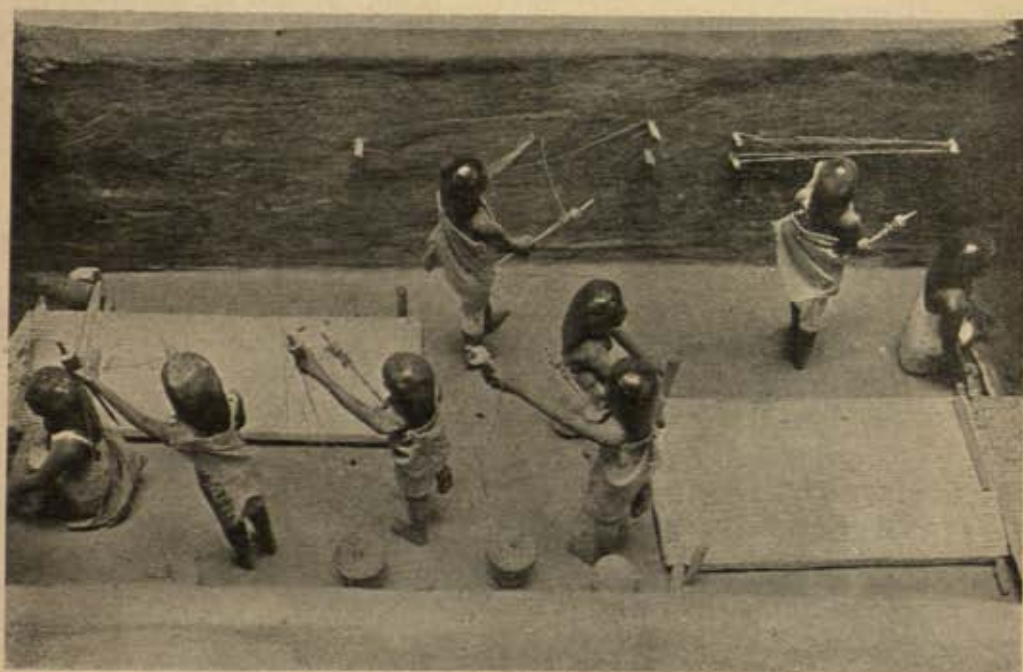


FIG. 2. SIDE VIEW OF FRONTISPIECE.

thread than the violence of the spreader, the rover, and the hot water trough of the spinning machine. But where are the fine spinners of Egypt now? I cannot help thinking that a sympathetic observer among the women of the Fayum (where flax is still grown) might find much of the ancient craft still living, and give better parallels to the processes of the model than I can; striking as those I have seen in the Sudan are, they cannot be taken as exact, for they are all concerned with wool and cotton, while those of the model are to do with flax. In the absence of such observations I have been encouraged by Mr. Ling Roth to place this note on some of the processes I have seen, with his description of the model itself.

Warp Laying.—In the Sudan the fine hand-spun cotton warps for the pit treadle loom are laid on pegs knocked into the wall of the courtyard or house.

The woman warping walks up and down, spindle in one hand, laying one thread from it with the other, exactly after the fashion shown in the model. One of the Bersheh figures appears also to be doing the same thing, marked X in Fig. 1.

Fig. 3 shows a usual arrangement of the pegs, the number of which, with their zig-zags, vary with its length. The warps on the wall in the model have but three pegs, so I take it that they represent the exact length of the looms. The crossing is not seen, but in the absence of a special peg (peg B in the diagram) to hold the crossing it would not be very noticeable in any case. It is an easy matter to lift so simple a warp off the pegs and slip it on the loom beams.

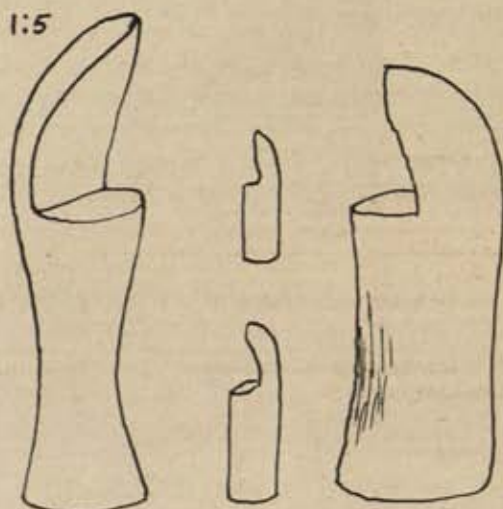
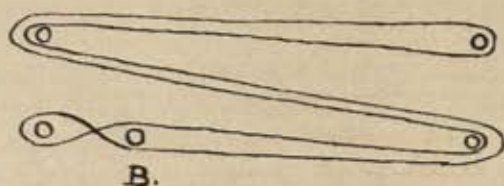


FIG. 3. SUDANI COTTON WARP.

FIG. 4. WOODEN WEAVING IMPLEMENTS.

The Loom.—The looms in the model are very like the horizontal two-beam looms used in the Sudan for the weaving of woollen goods such as tent cloths, blankets, fringed bags, and patterned camel girths; also by Bedouin in Egypt for very similar purposes. I recognize the four pegs planted in the hard beaten floor of court or house, the two beams laid behind them, the rod heddle, and the shed rod between it and the back beam, the long rod with its double function of shed opener and batten. Sudani women, working with clinging woollen threads, use also a sharp-pointed stick or gazelle horn to beat up with, but this would not be so necessary with flax threads. One very essential part of the Sudani loom is missing, the heddle rod supports, which are various in kind, stones, baked clay pillars, Y-shaped sticks, etc. Is it possible that the curious wooden implements lying on either side of the loom were used for this purpose? This seemed to me at first a probable suggestion, based on the absence of any support under the heddle and the presence of four wooden objects of sufficient solidity to serve the purpose, but the shape of the implements does not make

it at all convincing. They are much more like tools used in the hand to adjust something. But what is there to adjust in a loom of this class? The warp beam in the model is quite clearly fixed; was the cloth beam possibly a revolving one as some experts think is the case in the loom of the Tomb of Khnem-hotep? I could see nothing in the model to indicate this. As usual, the new discovery has raised a new problem. I have asked Prof. Petrie to republish a drawing of originals of similar implements from the Univ. Coll. collection in the hope of finding a solution (Fig. 4).

This simple type of loom has one great virtue, the warp is well stretched, but it needs a strong one, and no doubt this is the reason why so much of the ancient linen has the warp threads doubled; Sudani woollen warps are also made of doubled yarn. Another virtue is its mobility. You can pick up the whole concern, roll up the web on the beams, walk away with it and peg it down somewhere else if required. Again, and this is a point which is not without interest in considering the evolution of the Egyptian loom: you can, if you wish, weave vertically instead of horizontally on it; you have only, as the Navaho Indians do with their similar loom, to tie one of the beams to a support above instead of the floor to gain whatever it is that can be gained by the change of position. Further, the very crudity of the loom gives the weaver freedom; all textures, all patterns, are his (or hers) to create, given time and the necessary skill. To watch a primitive woman weaving on such a loom—say a Navaho woman turning out her patterned belt 10 inches per hour—or (as I have done) a Sudani woman figuring out a black-and-white camel girth, or more startling still, a Cairene weaver of intricate braids, virtuoso in colour combinations, supplementing his already elaborate set of heddles by a reversion to primitive practice, his fingers flying among the threads as a pianist's among the keys, gives the clue to the fine work of ancient Egypt; the secret is not altogether lost, but is still revealed to the children of the world, and beauty is still won by patience and simplicity.

G. M. CROWFOOT.

[The figure on the cover is from Beni Hasan; it shows how the spinner worked with four threads and two spindles, standing on a height to allow of a long spin before winding up, and rolling the spindle on the thigh. The two pots in front belong to another spinner; the front threads are drawn from a yellow mass (Rosellini).]

THE DATE OF THE MIDDLE EMPIRE.

AN ounce of archæological evidence is worth more than a ton of subjective speculation, and that evidence is now forthcoming for settling the date of the Middle Egyptian Empire, or at least its relation to Babylonian history. I have recently been examining the two alabaster vases inscribed with names of kings of the Babylonian dynasty of Akkad, which are now in the Louvre. They are the only genuine ones as yet brought from Babylonia, with the exception of one of older date from Lagas, lately acquired by the Ashmolean. But there is more than one forgery existent, though none of the forgeries I have seen is sufficiently good to deceive the expert.

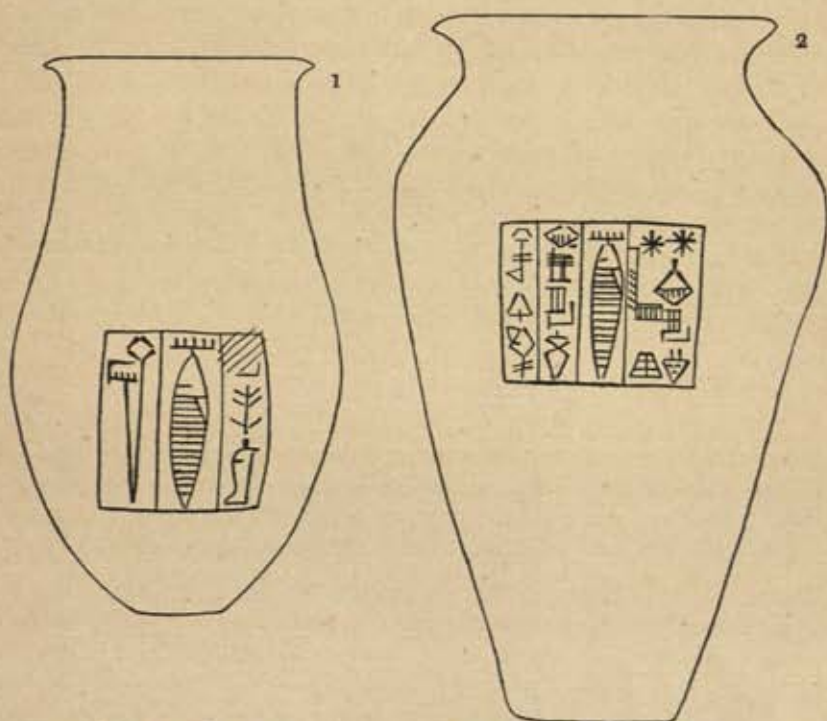
The Louvre vases are of Egyptian alabaster. No. 2 bears the name of Naram-Sin, No. 1 that of Rimus, the son and successor of Sargon, the founder of the dynasty of Akkad. Both vases are of Middle Empire (X-XIVth dynasties) form; I found many examples of No. 2 in the Xth dynasty graves which I excavated at El-Kab. We now know from the annalistic tablets of Nippur, as completed by the recent discoveries of M. Legrain (*The (Pennsylvania) Museum Journal*, December, 1920), that the date of Sargon of Akkad was about 2800 B.C., with a few years' difference more or less. Before that date, therefore, the Xth Egyptian dynasty will have already been upon the throne.

The cuneiform texts discovered by the German excavators at Assur have shown that relations already existed between Babylonia and Egypt. Among them is the copy of a sort of geographical survey of his empire by Sargon of Akkad, giving the distance in double miles of one part of his dominions from another (*Keilschrifttexte aus Assur verschiedenen Inhalts*, 92). In this, after stating that Anzan (southern Elam) was 90 *beri*, or double miles, in extent, he goes on to say: "To the Tin-land (and) Kaptara (*i.e.*, Krete) the countries beyond the Upper [Sea] (the Mediterranean), Dilmun (Tylos) (and) Magan (Northern Arabia from the Persian Gulf to the Sinaitic Peninsula) the countries beyond the Lower Sea (the Persian Gulf), even from the lands of the rising sun to the lands of the setting sun, the hand of Sargon the king in 3 campaigns has prevailed." I learn from Dr. Forrer that a still more important text, not yet published, is a stele of another Sargon, the *patesi* of Assur 2180 B.C., who claims to have conquered Egypt, then under a foreign Sudani dynasty, as well as Kaptara or Krete, where his commissioners received tribute from the Tin-land (KU-KI) "beyond the sea." The Sudani occupation of Egypt explains the name of the XIVth dynasty king Nehesi, as well as the black-topped Sudani pottery which I found at Ed-Dêr, opposite Esna, between XII-XIVth and XVII-XVIIIth dynasty graves.

But as far back as the Old Empire—not to speak of the prehistoric period with its seal-cylinders—there must have been indirect intercourse between Egypt and Babylonia. On the one hand, Babylonian civilisation was introduced into

Asia Minor at an early date, and in the age of the IIIrd dynasty of Ur (2400 B.C.) eastern Asia Minor was in possession of the Assyro-Babylonians, who worked the mines of the Taurus and whose merchants and postmen traversed the roads that had been made through the country. On the other hand, Prof. Petrie has found Old Empire gold which, according to Prof. Gladstone's analysis, would have come from Asia Minor. The intercourse must have continued with little break; Prof. Maspero told me that the XIIth dynasty coffins found at El-Bersha were made of juniper-wood, which must have come from Krete and Asia Minor.

A. H. SAYCE.



1. VASE OF RIMUS.




2. VASE OF NARAM-SIN.


[The form of the vase of Naram-Sin is known from other instances as belonging to the Xth dynasty; the comparisons which have been made with a vase of the VIth dynasty from Mahasnah and one of the Ist dynasty are incorrect. A vase might have been made in Egypt long before its export to Babylonia, and when we are certain of the date of Naram-Sin there will be a lower limit for the Xth dynasty. A similar case in the opposite direction is the lazuli cylinder, lately sold in Cairo, with cuneiform inscription, which may have been of any age before it was exported to Egypt as lazuli, and engraved for Amenemhat I.—F.P.]

THE TREE OF THE HERAKLEOPOLITE NOME.


[Dr. Bruijning, the Director of the Station for Seed Testing in Holland, visited London this summer. Unhappily he was seized with illness, and died on his return to his home at Wageningen. Sad to say, this is the last paper of his, and the present form of the translation has not received his final revision.]

1. The Pomegranate. 2. The Oleander. 3. Climate. 4. The *nârt* nome.
5. The Pomegranate. 6. Form of the nome-sign. 7. The *aâm* palm.

1. Professor Newberry in the *Zeitschrift* (L, 1912, p. 78) has put forward the view that the tree worshipped in the Herakleopolite nome was the pomegranate (*Punica granatum*), which he reads in the nome-sign  as  (B.D.G., 313), or  (B. *Thes.* VI, 1251). He does not admit of Loret's opinion

that it is an oleander. He writes: "In figures 1-6 I give the various forms of this now-sign, as they appear on the monuments.¹ The first example, from a IVth dynasty stele of , explains the ill-defined appendage of the later forms; it is clearly a tree with projecting branch on one side terminating in a flower or fruit. This projecting branch was already becoming misunderstood in the Vth dynasty, and taking the form of an arm holding a Q. Later, in the XVIIIth dynasty, the arm has become separated from the tree sign, and in the hand is a Q ring. Among the cult signs occurring on the prehistoric Decorated pottery we find a tree-branch terminating in a flower or fruit (Fig. 7), evidently the early way of representing the Herakleopolite tree. The shape of the fruit or flower, and the form of the tree of the IVth dynasty example, certainly shows that we cannot identify it with the oleander, but it very closely resembles the pomegranate, as will be seen on comparing it with a drawing of a pomegranate tree in one of the Tell el Amarna tombs (Davies, *El Amarna*, I, Pl. 32). I think, therefore, that we may safely identify the sacred tree of Herakleopolis with the pomegranate (*Punica granatum*, L.), which may well have been indigenous in Lower and Middle Egypt."

Objections may be raised to both Newberry's and Loret's opinions, which I now proceed to consider.

2. Loret's view rests on the occurrence of the oleander in Egypt, at any rate in the later periods, and on the name , Coptic *uēp* being Nerium (Oleander, L.), while the tree *nâr* was the nome sign of Herakleopolis.

That the Nerium Oleander occurs at present in Egypt is unquestioned; it is cultivated throughout the country, and its range extends from Mesopotamia to

¹ Footnote by Newberry. "In an example from Tehneh figured in *Annales du Service*, III, 76, the flower or fruit issues from the top of the tree." We shall refer to this afterwards.

Spain. It is, however, an open question whether this plant, now typically south Mediterranean, was known in the Old Kingdom, or even at an earlier date. Probably this must be answered in the negative. *Nerium* is one of the oldest sympetals, fossil traces of which go back as far as the Eocene. The northern limit was then in the north of England and in Bohemia, whereas it is now south of the Alps. It is not a rash view to say that the tree came to Egypt by way of Syria, under human influence. In regard to Egypt, it is an intruder unknown among the original flora of the Nile Valley. Indeed, there is no indication that *Nerium* was known in the early dynasties. Representations of it do not appear, nor are there any remains of it from the Old or Middle Kingdoms, nor is it among the interesting finds of Flinders Petrie, described by Newberry (*Kahun*, ch. vii, and *Hawara*, ch. vii)



Fig. 1. Stela of Kt-wd-rn.



Fig. 2. *lbt-htp* (DAVIES, Ptahhetep I.).



Fig. 3. *lbt-htp* (DAVIES, Ptahhetep I.).



Fig. 4. Nome List of Amenophis III. (Lukaor).



Fig. 5. *Pta'hetep* (DAVIES, Ptahhetep I.).



Fig. 6. *lbt-htp* (DAVIES, Ptahhetep I.).



Fig. 7. Prehistoric decorated Vase (NEWBERRY Coll.).



Fig. 8. Tomb of Meryra, Tell el Amarna.



FIG. 9. — REPRÉSENTATIONS DE L'ALOÛS ET D'ARBRES. D'après Schweinfurth.

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

3. Here another consideration must come in which bears on the question of the pomegranate and the sacred tree. It is generally assumed that the climate of Egypt has not materially changed in the last 4,000 years, nor the vegetation. Blanckenhorn, to whom we owe the best geological study of Egypt,¹ is of the same opinion, but admits the possibility of the climate having been somewhat moister in the pyramid times, in accordance with the opinion of O. Fraas. Such estimates are but vague. The IIIrd dynasty is 800 years earlier still,² so it is quite possible that at the time when the nome-signs were adopted the climate







¹ M. Blanckenhorn, *Neues zur Geologie und Palaeontologie Aegyptens*, IV, *Das Pliocaen und Quartärzeitalter in Aegypten*, Zeits. Deut. Geol. Gesellschaft, 53, 1901, p. 457.

² [2,800 years earlier according to the Egyptians.]

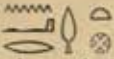
was different, somewhat moister, and perhaps warmer. A difference of climate would involve a different vegetation. As far back as 1874 Schweinfurth expressed the view (*Im Herzen von Africa*, I, pp. 74-5; also *Le piante utili dell' Eritrea*, *Boll. Soc. Afric. d'Italia*, Napoli, X, Nos. 11, 12) that the climate of Egypt is slowly changing from a tropical to a Mediterranean type. Many plants which grew spontaneously in ancient Egypt are now found blooming on the White Nile. Such are the papyrus and the *Acacia Nilotica*, now only found as cultivated plants in Egypt, where formerly they were as common as they now are on the White Nile.

It would be going too far at present to enter on the historical and geographical distribution of plants which is here involved; but it must be deemed improbable that a nome-sign should be connected with a plant for which climatic conditions were not favourable in ancient Egypt. This alone would indicate that the nome-sign was not likely to be the oleander, nor—as we shall see below—the pomegranate. A view of the more ancient forms of the Herakleopolite sign excludes the possibility of its being an oleander.

Let us now distinguish the two questions, first, whether the oleander was (as Loret says) the , *uwp* or *uup*, Dioscorides' *νήπιον*, and secondly, whether the nome was called *nār*. Loret's theoretical view has not been opposed, so far as I know. If it be granted, then, as we have to assume that the tree in the nome does not represent the oleander, but that on the contrary  may be identified with *Nerium*, consequently *nār* cannot represent either the name of the tree or that of the nome.

4. How, then, is the nome to be read, if this be the case. In his study of the nomes Steindorff¹ speaks of the *nārt* nome, divided into the former and hinder *nārt* nomes, XX and XXI. But probably *nārt* rests on a misunderstanding. Brugsch in earlier works considered  as another name for  Herakleopolis, as in his essay " oder Mendes" (*Zeits.* 1871, 81-85) and in his "Religion" of 1891 (pp. 193-4). But it seems rather that it was not the name of the city, but of a sanctuary in the neighbourhood. Wreszinsky, in his work on the London medical papyrus, No. 10059 (1912, 12, 9, p. 195), translates as "ich will dich noch *n'rt* bringen," taking it to be the name of a locality. In the hymn to Osiris, Budge translates, "Thou art the soul of Ra, his own body, and hast thy place of rest in *Henensu*. Thou art the beneficent one, and art praised in *Nārt*" (*Pap. Ani*, I, 1913, p. 59; see also his *Gods of the Egyptians*, II, p. 148). Indeed, Budge has expressed himself quite clearly in the matter (*Dictionary*, 1920, p. 1,004) and designated *Nār* as "a district of *Henensu* (Herakleopolis)." He still has doubts about it, as he reads ,  , "sycomore tree (Laurier Rose, *Rec.*, 15, 102), Copt. *uup*, *νήπιον*," and "a sycomore tree in the *Tuat* sacred to Osiris" (*Dict.*, p. 347). The reading "sycomore tree" and "Laurier Rose" are certainly erroneous. Others also have their doubts, as, for instance, G. Röder (in his *Urkunden Relig. alt. Eg.*, 1915), where he reads "Baum oder Stadt" (p. 22), but also "Er liegt in Südwesten von *Naret*" (p. 132). We cannot go further into the literature, but it is

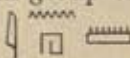

¹ *Die aeg. Gaue* (Abh. phil.-hist. Königl. Sächs. Ges. Wissen, XXVII, No. XXV, 1909, p. 878).

evident now that the tree sign of  may actually represent two quite different species, so that Loret's version of the determinative of *nârt* may stand, while it is decidedly wrong in regard to the nome-sign, the sacred tree of the XXth nome, with which we are now concerned.

5. This tree was not the oleander; was it then, according to Mr. Newberry's view, a pomegranate? I will try to answer this question. Schweinfurth's original opinion was that the pomegranate had been grown in Egypt from the earliest times. It was supposed—with many other plants—to have passed in a primitive age from South Arabia to the Semites on the north, perhaps with the sycomore and persea (Schweinfurth, *Verh. Berl. anthrop. ges.*, 1891, 649-669). The cultivated species would have to be derived from the *Punica protopunica*, Balf., only known in Socotra (J. B. Balfour, *Botany of Socotra*, pp. 93-96). Schweinfurth supposes that this wild species "eigentlich nur durch die Blätter verschieden ist." Also Buschan (*Vorgeschichtliche Botanik*, 1895, p. 159) is of opinion that the original home of *Punica* is in Arabia Felix, rather than in North-western India, Persia or Baluchistan. These views would be in accord with Mr. Newberry's, but they are no longer tenable.

As early as the Pliocene of southern France (Meximieux) a fossil species is found which is scarcely distinguishable from *P. granatum*, the *P. Planchoni*, Sap., and it is obvious that the latter—like *Nerium*—has moved southward. Also the pomegranate may have come to Egypt through the Semites, and many circumstances seem to bear this out. Decandolle sought its origin in Persia, Afghanistan or Baluchistan, where presumably the plant had been grown for 4,000 years; but this is no proof of origin, as it would only go back to the XIth dynasty. However, it may be accepted that the pomegranate is found growing wild in clefts of the calcareous mountains of Avroman in Shahu (Persian Kurdistan), and likewise in Baluchistan, Afghanistan and North-western India (V. Hehn, *Kulturpflanzen* . . . , 8th ed., 1911, p. 246). Thence the tree has moved southward through Syria to Egypt, and has been cultivated there at a rather late period. The earliest occurrences are of the XIIth dynasty, from Dra-abul-negga.¹ Loret quotes as the oldest text naming the pomegranate, that of Anna of the XVIIIth dynasty (*Flore phar.*, 1892, p. 76), but as that is funerary, he rightly supposes "que le grenadier n'était pas un arbre tout à fait nouveau pour les Egyptiens." The view that it was a Hyksos importation is barred by the examples in the XIIth dynasty. By so late a date as this Mr. Newberry's theory is condemned, as also by the representation of apparently leafy branches depicted on the prehistoric vases, ending in something like a flower or fruit, and looked upon as *Punica*. The comparison does not hold good, as it is not made with a complete figure, but only with a partial drawing on the pottery. On looking closer at the drawings, especially those of *Naqada*, 1896, XXXIV and LXVII, it is apparent that the leafy twigs evidently represent the racemose inflorescence of the leafless and rootless plants also occurring in these drawings, and identified by Schweinfurth, with great probability, as the *Aloe*. To show this we may refer (Fig. 9) to a collection of such figures given by Capart (*Débuts de l'Art*, Fig. 81). These show the probability of Newberry's branches being the inflorescence of the *Aloe*, certainly neither flower nor fruit-bearing branch of the pomegranate.

¹ Schweinfurth, *Dernières découvertes*, in *Bull. Inst. Eg.*, 1887, No. 6, pp. 256-8.

For the sake of completeness we should mention some brief philological observations. In the later Iranian languages the pomegranate is called *nār* (Pers.), *énar* (Kurd.), *nurn* (Arm.) (see Hehn, *Kulturpflanzen*, p. 247), which names might be connected with *ḥpwn* or *ṣḥpwn* (Copt.), and finally with *nār*. Compare the opinion of Burchardt (*Altkanan. Fremdworte*, II, 1910, p. 5, No. 71), who renders *anhmn* as "a fruit tree and its fruit," quoting from *Urk.* 4, 73; Ebers, 19, 19-20; Harris, 56A, 5, etc. In view of the comparisons by H. Zimmern (*Akkad. Fremdworte*, 1915, p. 545) of *armannu* (akkadian) as a fruit tree, *rimmon* (heb.), *rummānā* (aram.), *rummān* (arab.), *remmān* (ethiop.), Burchardt denies the connection with the Iranian group of Moldenke,¹ and supports Loret's identification of the *Punica* with  and . This connection might agree with Newberry's view more or less, but hardly enough to allow us to read the nome-sign as *nār*. I must not, however, lose myself in conjectures about such questions, which are not in my own line of work. The older renderings of *nār*, such as "persea" (Birch) or "acacia" (Brugsch), need not be discussed. See Levi, *Vocab.*, III, p. 90.

From the above I should be inclined to infer that the Herakleopolite nome tree is neither a *Nerium Oleander* nor a *Punica granatum*; that its name should not be read *nār*, and that the nome therefore cannot be denoted as the *nār* nome. A further inference is that the nome tree in question need not be found in Egypt at present; on the contrary, the ancient nome-signs go back to the very first periods of Egyptian culture, so that, on the strength of the above observations on climate, it is quite justifiable to seek the nome tree more to the south, on the Blue or White Nile, to which region it may have retreated, like the papyrus and hippopotamus.

6. The various forms of the nome-sign seem to be characterised by a conspicuous inflorescence. In the drawing of Fraser from Tehneh (*Ann. Serv.*, III, 1902, p. 76), also cited by Newberry, this inflorescence, though conventionalised, is very obvious (Fig. 10). The examples before quoted (Figs. 1 to 5) are in accordance with this. The small differences between the examples are only what are commonly found in such figures, and need not detain us. We can accept that the tree had a large and conspicuous drooping inflorescence. The tree was, further, worshipped as a sacred one. Of such trees it was presumed (to quote Erman, *Religion*, 1909, p. 28), "die Stätte einer himlichen Göttin seien, die den armen Toten Essen und wasser reichen und die man Nut oder Hathor en rennen pflegt."

7. This conception must lead us to the practical conclusion that they were trees "die wohl am Wüstenrande standen" (Er., *Relig.*), and of some use, as they produced food and drink. If we combine this view with the typical form of the tree, there is hardly any conclusion but that it represents a Raphia or wine palm: not a leafy tree but a palm, the *ādm* palm, Raphia (*Monbuttorum Drude*). This should be noted because Sethe names the *ādm* tree as a leafy tree (*Urk.*, 18th Dyn., I, 1914, p. 38). In the text of Anna published by him (*Urk.*, 18th Dyn., I, 1906, p. 73), he mentions, however, that the name of the tree is nearly obliterated, only the tip of the first sign remaining. He relies, therefore, on other texts, of which that of Brugsch (*Rec. Mon.*, I, 36, 1) is the most familiar:



In the same text three other trees are determined with the sign

¹ C. T. Moldenke, *Ueber die in Altaeg. Texte erwähnten Bäume* . . . Inaug. diss. Leipzig, 1886, p. xii.














*, namely  *bnrt*, date palm;  *māmā*, dum palm; and  *māmā-n-khānnt*, *Medemia* (*Hyphaene*) *Argun*. We should consider, therefore, why the tree named by Anna has not been recognised as a palm. Brugsch (*Dict.*, pp. 66-67, *Rev. Arch.*, 1865, 206) thought that *aām* was a date palm. He was, however, wrong, as Dümichen and Moldenke perceived (*Altaeg. Texten erwähnten Bäum*, 1886, pp. 60-65), who stated   , etc., to be a palm, and discussed whether it were the date palm. In accounts and lists, and in the Ebers papyrus, *bnrt* and *aām* do not interchange. I presume that the Anna text



FIG. 11. *RAPHIA MONBUTTORUM* DRUDE. VICTORIA NYANZA.

is an erroneous transcript from hieratic, as is often found in sculpture. Moldenke, however, goes too far when he ascribes all the six variants of   to being errors for . In hieratic *aām* is rightly determined by a palm tree; for instance,     (Blackman, *Mid. Kingdom Religious Texts*, *Zeits.* 47, 1910, p. 125). The passage in the Ebers papyrus is well known (47, 11); see also Möller, *Hier. Palaeographie*, 1, 1909, No. 265. Probably in the papyri the palm determinative has been confused with the leaf-tree, so that it is not conclusive, and the less so if transcribed into hieroglyphics. So the determinative in the text of Anna is of little significance.

F. F. BRUIJNING.

(To be concluded with the discussion of the botany.)

THE CEREMONY OF ANBA TARABO.

THE ceremony is performed over a person bitten by a dog, in order that there may be no ill effects from the bite. As the proportion of fatal cases of dog-bite is only 15 per cent., even when the dog is mad, and as the greater number of bites are received from dogs which are not mad, the ceremony is naturally considered highly efficacious among a people who know nothing of percentages. There is, however, a curious nervous condition which bitten patients sometimes develop. To anyone who has been actually bitten by a dog, whether mad or supposedly so, such a condition is easily understandable. The horror and terror produced by the expectation of possibly dying the most agonising of all deaths is enough to upset the most balanced nervous system, and the mental agony is reflected, of course, in the physical condition. The symptoms of this pseudo-hydrophobia are not unlike the actual disease. Osler describes them thus: "A nervous person bitten by a dog, either rabid or supposed to be rabid, has within a few months, or even later, symptoms somewhat resembling the true disease. He is irritable and depressed. He constantly declares his condition to be serious, and that he will inevitably become mad. He may have paroxysms in which he says he is unable to drink, grasps at his throat, and becomes emotional. The temperature is not elevated and the disease does not progress. It lasts much longer than true rabies, and is amenable to treatment. It is not improbable that the majority of cases of alleged recovery in this disease have been of this hysterical form." (Osler, *Principles and Practice of Medicine*, p. 371, ed. 1912.)

It is this condition for which the ceremony of Anba Tarabo is a certain preventive, especially to the patient who has faith in it.

The words of the ritual are already known to students of Coptic, and also probably to many people who have studied modern Egypt. Two versions have been already published, one by Emile Galtier, *Bulletin de l'Institut français d'Archéologie orientale*, iv. (1905), pp. 112-127; the other by W. E. Crum, *Coptic Manuscripts in the Rylands Library*, pp. 236-7.

As far as I know, nothing has yet been published by anyone who has actually seen the ceremony performed, and the "manual acts," which form so dramatic a part of the rite, have obtained little or no attention.

It is, however, these "manual acts" which impress the imagination of the patient, and so effect the cure of the nervous condition. The onset of the real disease is usually within six to eight weeks, but the nervous condition may supervene at any time, even months afterwards. The ceremony of Anba Tarabo to be effective must be performed within forty days of the bite.

At least four Christians must take part, even if the patient is a Moslem. In the service I am about to describe, which was performed over myself, the Christians were the patient, the *omdeh* of the village (a Copt), and two Coptic priests.

The patient was asked her Christian name and that of her mother, and was referred to in all the prayers as "Margaret, daughter of Margaret." She sat on the ground, the *omdeh* at her right hand; in front of them was a wooden stool on which rested a basket tray, thus forming a kind of low table. On the tray were dates, cakes of unleavened barley-bread, and a coffee-cup with some oil. The dates and cakes were counted, seven of each were placed on one side of the tray for use, the others piled together on the other side out of the way. Any uneven number would have done, but seven is considered the most efficacious. Two *qullehs* filled with water were placed on the ground, one on each side of the stool. The two priests stood on the other side of the table, facing the patient. When all was ready, they recited the service together, but the pace at which they went made it difficult to follow the mixture of Arabic and Coptic. The younger priest, standing opposite the patient, signed to her to hold out her hands, palms uppermost, which he then tapped five times gently with his ebony staff. He inserted the point of the same staff into the mouth of the *qulleh* on his right, moving it clockwise round the rim; after which, both priests placed their fingers in the same way in the mouth of the *qulleh*, thus blessing the water. The exact place in the service at which these "manual acts" took place could not be accurately ascertained, but the dramatic part of the rite occurred after the recitation of prayers was ended. Seven boys, all with one exception under puberty, were called up to represent the dogs of Anba Tarabo. They joined hands by interlocking the fingers, the palms being held upright, and formed a circle round the patient, the *omdeh* and the table, the priests standing outside the circle. They were told to go round clockwise, repeating words which sounded like "Bash, bash, stanna," and which were said to be Coptic. After doing this about seven times, at a given signal they reversed the motion and went round widdershins. At another signal they stopped, and all with shrieks of laughter fell on the patient from behind, pretending to bite her on the arms and shoulders, and growling like dogs. The younger priest then sprinkled the *omdeh* and the patient with water from the *qulleh* that had been blessed, the patient being sprinkled three times; he anointed the *omdeh* with the oil out of the little cup, on the forehead, throat, and the inner part of both wrists. The patient was anointed on the forehead and wrists only, not on the throat. Meanwhile the elder priest was nipping a little bit out of each of the seven barley loaves and the seven dates, which pieces he gave to an attendant with instructions to tie them in a piece of cloth and bury them in the desert. The ceremony concluded with the patient and the *omdeh* each eating one date and a piece of one of the barley loaves, and drinking some water out of the blessed *qulleh*.

It is believed that if any animal finds and eats the bits of date and barley-bread which were removed by the priest and buried in the desert, that animal, especially if it be of the dog species, will take the disease and become rabid; if a person eats them, he will bark and bite like a dog. But whether the pieces are eaten or decay naturally, the disease is now completely removed from the patient. The rest of the dates and barley loaves were anointed with oil and distributed to the assembled company to bring a blessing upon them. There is a very strong belief that if anyone is bitten and the ceremony is not performed over him within forty days, he will go mad and will bark and bite like a dog. As these are not the symptoms of rabies, it is evident that this statement must refer to a form of the nervous condition mentioned above, and the length of time—about six weeks

—also suggests that it is the pseudo-hydrophobia, and not the real disease which is cured by this ceremony.

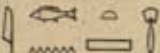
In the book of the service of Anba Tarabo, published by Galtier, the "manual acts" differ from those I have described. Probably there are local variants in different parts of the country. Galtier's version gives the following directions: "On a Saturday take seven unleavened round loaves, seven cheeses, a little good oil and a little wine, light a lamp, and take seven innocent children who are fasting. Make a little bag and hang it round the neck of the patient, and let the priest speak and make the children go round seven times to the left and seven times to the right, and let him say, 'Welcome to all of you, children, who ask healing from God and the holy abba Tarabo; may God grant healing to you.' Afterwards, first of all, the thanksgiving is said, incense is burned, and the Epistle of St. Paul and the Gospel are read in Coptic and Arabic. Then the children shall go round the patient, and each time that they go round, make the sign of the cross with oil upon the face of the patient, saying (so that it shall not be heard), 'Eloī, eloī, eloī, elema sabachthani,' until the seven turns are finished. Then give to each of the boys a loaf and a cheese, and he shall bite off a mouthful with his teeth, and shall make a noise like a mad dog. Then read Psalm xc: 'Whoso dwelleth under the protection of the Most High.' Then read the life of the holy abba Tarabo completely, afterwards make the boys go round and make the sign of the cross three times over the water and say the following, followed by the sign of the cross: 'Understand and thou shalt do well, and it is God who is the help.' [Then follows the religious service. At the end]: Add, 'O Lord, hear my prayer and my petition. It is I, abba Tarabo, who implores thee this day and this hour. Show thyself pitiful towards thy servant, N. son of N. (fem.), help him and save him from the bite of a mad dog, let not his body be either sick or wounded, let not evil seize him, let him have nothing to fear either from him [the dog] or his evil, let him [the dog] not be able to do harm under thy protection either in body or soul, let not his [the patient's] body be enfeebled, let not his members suffer, but let him be strong, thanks to thy holy power, for Thou art He from whom comes all healing and to whom praises are due for ever. Amen.'"

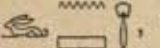
It is noteworthy that in this as in my version, the filiation is to the mother, and not to the father.

Crum gives only a summary of the ritual, which is as follows: "A widow's only son being bitten, is sent by his mother to Abba T., bearing a present of seven unsalted loaves, seven fresh, unsalted cheeses, seven bunches of grapes, and a little olive oil and wine, all wrapped in a white cloth. On learning his need, Abba T. summons seven pure boys, and bidding them follow him and respond to each word he shall say, he sets the widow's son with his gifts before him, placing in front of him the oil and wine and a jar of fresh water. Then he turns seven times round the bitten boy, followed by the seven children, to whom he says: 'Welcome, children; peace unto you,' while they reply, 'And unto thee peace, O master.' He: 'What seek ye?' They: 'Healing we seek for this unhappy one, that the mad dog hath bitten.' He: 'Depart in peace. The Lord shall cure and heal him, for His trusty promise unto me, His servant, that do confess His name.' Here follows a long prayer by Abba T., including Ps. xc. The ceremony concludes with further ritual. The first of the seven boys approaches the priest, the whole congregation meanwhile joining hands, and says, 'Peace unto thee, O teacher of teachers.' The priest replies, questioning


him as before ; but here healing is sought for all such as may have been bitten. Then, as each time they repeat their circuits round the supplicant, seven to right and seven to left, they say, **nicōene nicōne**. Then the priest takes the first boy's hand, and all bark like dogs and bite at the unleavened bread until it is consumed, the victim standing in their midst the while and saying, ' By the prayers of the saintly Abba T., may the Lord accept your prayers and grant me healing speedily,' after which the priest dismisses them with his blessing." A footnote gives a quotation from the copy of the service in the Aberdeen University Library, which dates back to 1795 : " And he (*sc.* the victim) shall eat the piece of unleavened cake that has been placed in the oil and taken from the boys' mouths, and shall be anointed with the oil, and shall drink of the water and wash therewith ; so shall he be made whole by the blessing of the saintly Abba T. Therefore the priest shall say the blessing, &c."

Though the date of the earliest published manuscript of this service is only of the eighteenth century, the whole tenor of the ritual suggests a pre-Christian origin. The most obvious comparison is with the Metternich Stele, which is one of the best-known magical texts for the cure of poisonous wounds. It appears to be the standard text of a temple, possibly Heliopolis, and seems to contain several "services." Most of these are to cure the sting of a scorpion, but the



















 animal is also mentioned. From the determinative this is presumably a mammal of some kind, and the word may be a late spelling of

, "Wolf." An animal, known as a wolf, is still found in Egypt. Bites from a rabid wolf are peculiarly virulent ; the number of cases of hydrophobia in persons bitten by mad wolves is 40 per cent. as compared with the 15 per cent. of cases amongst those bitten by dogs. The danger of wolf bites may have been known, and the wolf would therefore be taken as the typical animal whose bite was to be cured.

There are several points of contact between the Metternich Stele and the service of Anba Tarabo besides this suggestion as to the wolf. In the versions published by Galtier and Crum the actions of the saint are not differentiated from those of the priest who performs the ritual, and the widow's son of the story coalesces with the patient over whom the ceremony is performed. In the same way, in the inscription, the speaker of the words of healing is sometimes Thoth, who invokes Ra, sometimes Ra himself, sometimes someone else, apparently a priest, who invokes both Ra and Thoth, just as the Christian priest invokes both God and Tarabo. The inscription gives Horus, son of Isis, as the patient, and the real patient is so completely identified with him that it is a little difficult to be always certain which is being referred to. I would suggest that the reason why Anba Tarabo's patient is called a widow's son is that Horus was essentially the son of Isis, and that when in course of time the divinity of Isis was forgotten, she would be thought of as a woman whose husband was dead and who had only the one child.

In the version which I have given above, the boys repeated the words " Bash, bash, stanna " when circling round the patient. In Crum's version the word is written **nicōene nicōne**. It seems probable that this is a corruption of some Egyptian word and not of Greek origin as Crum thinks. I would suggest that it is a mispronunciation of the words , " Fear not, fear not," which form part of the ritual given on the Metternich Stele.

The saint of the Christian ritual, Anba Tarabo, is entirely unknown to hagiologists except in this one connection. It has been suggested that he is the same as a certain St. Therapôn, with no further reason for the identification than the similarity in the sound of the name. It is possible that Tarabo might be a personification of healing (*θεραπεύω*); but if so, one would expect to find him as the healer of other diseases, not of dog-bite only; this, however, is not the case. As he is not found elsewhere in Christian Egypt, or in Christendom in general, it is advisable to search for him in pre-Christian times, especially as the ritual seems to be derived from a pre-Christian and purely Egyptian source.

In the Magical Papyrus of London and Leyden, which, though belonging to the third century A.D., is undoubtedly copied from some much older source, there are two remedies for dog-bite. The first throws no light on the matter, but the second is called "The exorcism of Amen and Triphis." Triphis is a rare goddess, but her name is enshrined in the name of the southern Athribis. Gauthier (*Bull. de l'Inst. fran. d'Arch. orient.*, 1903, III, 165) has collected all that is known about her, and his researches appear to me to show that though she is hardly mentioned in inscriptions, her cult was a popular one. The mere fact that an important town in the south was called Athribis, "House of Triphis," would be sufficient to prove this. Gauthier shows that the personal name *τατριφίς* is formed, as so many personal names were formed, with the elements  , followed by the name of a deity, the meaning being "the gift of" that deity. Gauthier identifies Triphis with a goddess   , who seems to have been a local form of Isis at Akhmim; but this identification does not account for the origin of the name of the town, nor is it borne out by the demotic equivalent. In demotic the name is *t-rpy-t*, which, when transcribed into hieroglyphs, as at Athribis, is   , "the heiress." There is also a goddess   , who is always characterised as , "the great." It is well known that the queens of Egypt were often represented as goddesses, and it is presumed that they were considered divine, though there is no literary evidence of the fact till the deification of the Ptolemaic queens. But Nefertari is represented as being worshipped at Thebes, and her cult seems to have continued long after her death. The title of "the great heiress" is fairly common for queens between the XIIth and the XVIIIth dynasties, and it is possible that the immediate heiress to the throne may have been credited with divine powers, among which would be the power of healing some specific disease, as was the case among our own monarchs. If then "the great heiress" was the healer of dog-bite, and the title    is the origin of the name Triphis, we have the continuation of the cult of the queen as late as the Magical Papyrus of London and Leyden, which is within the Christian era. And as in the words    there are all the elements of the name of that otherwise unexplained saint Tarabo, I would suggest that we have, in this service for the cure of dog-bite, the survival of an ancient liturgy which reaches back perhaps to the XVIIIth dynasty, or perhaps even to a still earlier period, and that the name of the saint carries on the cult of an ancient Egyptian divinity.

REVIEWS.

Nile and Jordan.—By REV. G. A. FRANK KNIGHT. 1921. 8vo, 572 pp. 36s. (Clarke.)

The purpose of this work is to show the connections between Egypt and Canaan during the whole of the Biblical ages. An index of 1,800 references to all parts of the Bible will show how closely every connection has been noted, and will long serve as a text book for exegetical use. The industry of the author has resulted in references to some 1,700 different publications, showing an immense amount of reading and compilation. It may seem a hard saying, but it is in this studious collection of opinion that the danger lies. The authors rather than the facts are piled in the balance; for instance, for the number of campaigns of Sennacherib fifteen authors are stated in favour of one, and twelve in favour of two campaigns. "The problem is thus fairly evenly balanced." It is not the problem but the piles of authors that are here balanced. What are the facts on which they build? Are their differences due to facts or to arguments? How many of them have followed one after another like sheep? All through the work perfectly baseless or erroneous assertions of one writer are given equal credit with the most careful and accurate work of another. This is the natural defect of a literary treatment, not in touch with the basic facts. It does not matter what opinions are, compared with what the facts are. The original works are less referred to than the various Journals, which often give incomplete statements.

The need of reference to the facts is seen where a carving is said to be from the cataracts, though it was from the Royal Tombs (p. 41); or where certain authors are said to deny that Amenemhat III was buried in the Hawara pyramid, while it is certain that his canopic jars and fragments of a coffin were found alongside of the sarcophagus there (p. 89). On p. 175 we read, "the silver mines of Egypt were said to produce annually 3,200 myriads of minae"; but what is really stated by Diodorus is that in the ruins of one temple (not annually) there were found 3,200 talents, of 60 minae (not a myriad). No silver is known to be produced in Egypt. Tanis is said to have been built "in the dreariest and most desolate part of the Delta, on the extreme northern edge of a vast morass." It was built in the most beautiful and flourishing region, which only sank under sea level in the time of Justinian (p. 238). Gold vases are said to have been found in the tomb of Rameses III (p. 259); but this refers to figures of vases painted on the wall, which might be of copper or pottery. These are examples of the misunderstandings due to second-hand sources, which recur far too often through the work.

A summary is given of the complex German theories about the Thothmides; but a hint is needed that the whole pile of theory depends on the assumption that no ruler ever restored the name of a predecessor, though we know that such restoration was done, as by Sety I. The few stray examples of iron in Egypt are quoted as proving that it "was one of the very first countries in the world

to mine and to use this metal": whereas probably all the early examples are meteoric, and Egypt was far behind other countries in the adoption of iron. Much more might be noted, but we will turn to the general view.

Palaeolithic and Neolithic men are first dealt with. Then the early dynasties, where the bungle over Mena being "a composite figure" is unfortunately given currency, as well as the errors about Khent or Seshti for the name of Zer, and Besh being supposed to be a king. The pyramid period is fully described, with parallels between Ptah-hetep's and Solomon's proverbs, and also between the pyramid text of Pepy II and the Chaldean creation, which are notable. In the full description of the XIIth dynasty the Lay of the Harper is set parallel with Ecclesiastes. The Hyksos age is granted the extent and importance assigned to it by the Egyptians. In the XVIIIth dynasty the questions of the Exodus are introduced, the author taking a very decided position that it was about 1445 B.C., in the reign of Amenhetep II. This is based on the 480 years stated between the Exodus and Solomon's temple; and the chance of this being due to misunderstandings must be weighed against the absence of any reference in Judges to the conquests of Sety I, Rameses II and III, and the uniform length of the four priestly genealogies which indicate a date of about 1220 B.C. for the Exodus.

The Egyptian influence on the Hebrews is discussed, and the Hymn of Akhenaten to the Aten is set parallel with the 104th Psalm. The later history is fully dealt with, and does not give scope for so many different views. A chapter is devoted to the Egyptian origin of the Book of Job. Some of the main reasons are, the parallel between Job's confession and the Negative confession, and the description of the ostrich, hippopotamus, and crocodile, which are all African. The conclusion is that it was written by Jews in Egypt about the Persian dynasties. The Ptolemies are very fully described, and the century of Roman rule until the fall of Jerusalem.

As a summary of the literature of such a vast extent the work is remarkable, and could hardly be surpassed; we may hope that it may be improved in future by a critical valuation of the facts and arguments, without depending merely on authors, and by avoiding many of the confusions and errors of previous writers.

L'Humanité Préhistorique.—By J. DE MORGAN. 1921. 8vo, 330 pp., 190 figs. (*La Renaissance du Livre*, 78 Boul. St. Michel, Paris.) 15 frs.

Here is a noble start on returning to pre-war prices of knowledge. Such a volume of original writing, with such full illustration, would be brought out here at three times the 7s. at which it is priced. Over half of the volume is assigned to the various stages of flint and metal working. A preliminary chapter deals with geologic conditions, the ice age, and the scale of time. Each successive period is then described, with full illustration of types. After this there is a section of 30 pp. on dwellings, clothing, agriculture, and animals. A long section of 120 pp. deals with paintings and carvings, pottery, design, burials, beliefs, monuments, emblems, writing, trade, and relations of races. Thus the whole field is fairly noticed; as a general presentation it is an excellent outline, and the details which invite notice below do not impair its value for general instruction. The author's view on various debated questions is what will be most of interest and value.

Perhaps the most important question at present is how far similarity of form of flint work was contemporary. In noting the contemporaneity of

Achulean and Mousterian forms, it is said: "Ces similitudes dans la formes des instruments portent à penser que ces industries se sont, aux mêmes époques, étendues sur la majeure partie de l'Europe occidentale et centrale" (p. 54). This sides with the single-period view. On the other hand there is a strong protest against the types of one style being supposed to be synchronous (p. 32); the resemblances in different countries are referred to similar thoughts and material, while absolutely independent (p. 105); synchronism cannot be admitted for the same industry in all regions (p. 297); and we must strike out of the archaeological vocabulary the words *age*, *epoch*, *period* (p. 305). The difference of these positions needs consideration. What seems to be the needful view is that, while the conditions and the results of necessity may be of widely separate age in different lands, yet the artistic features of form and treatment are not re-invented, and show a connection not far removed in time wherever they are found. The artistic appearance of American stone work differs from anything in the Old World, while the exact similarity of characters all round the Mediterranean seems to demand a real connection of culture in each stage; and though the more remote countries might lag behind, they would not exactly repeat artistic detail independently. In accord with this is the remark that there is no Chellean period in the Far East (p. 309); if invention had repeated the same course it would be a needful prelude. There is required here some outline of recent views as to styles belonging to different races, who swept into Europe and other fields of action.

In other respects also the results of the last ten or twenty years are not taken into account; the pre-Crag flints, the Gebel el Araq knife, the complete series of flint types in Egypt, including Aurignacian, Solutrean, and Magdalenian (which are expressly denied), the results from Anau, the evidence in the Vedas of migration from Central Siberia, the alphabetic signs all being early known as pot-marks, the definiteness of geologic age from radium, the use of sequence dating—in ignoring all of these the book might as well have been written twenty years ago. Some detail about the mammalia, shells, and plants, typical of each human stage should also have been given.

The age of metals might well be treated more definitely, in its general outline (p. 112), and in the detail of the known sources of tin in Saxony and Hungary (omitted p. 124), in bronze not being regularly used till long after the IIIrd dynasty (pp. 135, 309), in the confusion of sometimes recognising the copper age, and otherwise ignoring it (159, 189), in iron being only sporadic in Egypt until Greek times, and bronze ploughshares preceding iron. There is confusion about the Sinai sources; really no copper ore or smelting is known in Maghara or Serabit, but an immense quantity of copper came from the Wady Nasb, as the slag mounds show: this is contrary to pp. 123, 291.

In the dating of Egyptian material there is the same attribution of historic objects to prehistoric times, which disfigured earlier work of this author: On p. 101, Fig. 19 is of the XIIth dynasty; on p. 110, Figs. 2, 3, 6, 7, 9, 27, 30 and 31 are of the XIIth or XVIIIth dynasties; on p. 180 the sickles found were not prehistoric but of XIIth and XVIIIth dynasties, and the teeth never extended to near the point; on p. 186 no cotton was known in the IIIrd dynasty, nor till Arab times; on p. 192 it should be said that scarabs were often mounted in rings, and the single earring in the top of the ear is a modern Nubian fashion. The mistake about the early kings' tombs being incinerated burials is perpetuated, though the burning was only the act of destroyers. The sources of ornament

on prehistoric pottery are mis-stated (p. 189). In all these points some familiarity with the historic archaeology is needed. A printer's error in inverting two blocks, pp. 280, 296, should be remedied.


Some notable remarks are made about the spiral patterns being of Magdalenian age (p. 314), and hence theories of later migration are beside the mark; also the distribution of dolmens, and their cultural ages, bar the diffusion of them either way (p. 252), and show that the megalithic idea naturally started at various centres (p. 254). This book is an essential and stimulating outline for general reading, though verification at the sources is desirable before accepting all the details.

Motya.—By JOSEPH I. S. WHITAKER. 1921. 8vo, 357 pp., 118 figs. 30s. (Bell.)

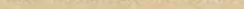
The elusive Phoenician has left very little that can be accepted as distinctive of his abilities or his taste. Nearly all his cities have passed into other hands and been covered with the work of later times. The author has succeeded in acquiring a unique site, which should give a clearer view than any other place, of the work of the Phoenicians. This is their principal city of Sicily, Motya, 5 miles north of Marsala, destroyed in 397 B.C., and desolated so that there is no trace of the later Greeks or the Roman rule.

The Phoenician—a true sea-trader—always established himself in island cities near a mainland, and preferred an island small enough to be entirely walled, and leave no footing outside of it for attack. Tyre, Aradus, Motya, are the prototypes of Singapore and Hongkong. This book is an introduction to the Phoenician question, dealing with a summary of the Phoenician colonies, the early Sicani and Siculi, the Phoenicians in Sicily, the Greeks, and the fall of Motya. A second part describes the remains of the fortifications, and the contents of the museum on the little island, which is only about 3 furlongs across. There is very little that is dissimilar to the Greek work of the same age; the flat-bottomed cylindrical bottles with a handle are about all that is not met with elsewhere. The traces of Egyptian influence are the scarabs set in rings, which seem to be the usual Naukratite or Rhodiau, and the amulets of the sacred eye, Apis, Ptah, Bes and Uraeus, all probably foreign copies. It is much to be hoped that when Mr. Whitaker carries out his intended clearance of the site we may have a detailed plan of the city, and register sheets of all the objects found, for it is not only the best site to get Phoenician work, but will be of much value for dating Greek work before the limit in 397 B.C.


Zeitschrift für Aegyptische Sprache, Vol. LIII, 1916.

SPIEGELBERG, W.—*Koptische Miszellen*. 1. The transcription of Pharaoh for the Coptic **nepo** and the Egyptian  can be traced in full, the aspirated P showing that the Hebrew and the Greek forms were taken from the dialect of Lower Egypt.

2. The verb **uortq**, translated as "to laugh," by Peyron, means simply "to loose." The full expression is "to loose the mouth with laughter," but occasionally the contraction is used.

3. The word **σταις**, "ashes," which occurs only in Clement of Alexandria, derives from the Egyptian , "dust of fire." This derivation may also explain the very puzzling word **κνεφίτην** "ash-bread," i.e., "bread of the ashes."

4. The suffixed pronoun **-cor** or **-co** of the Sahidic dialect is usually supposed to be the remains of the Egyptian $\int_{\text{III}}^{\text{~~~~~}}$. Spiegelberg suggests that the *s* is euphonic between two vowels, or between a vowel and a half-consonant.

5. Spiegelberg suggests the derivation of **XAME**, "water-flood," from  though he acknowledges the difficulty of proof.

6. When the holy Shenoute fulminated against Aristophanes, he accuses him of having filled books **ⲛⲁⲧⲏⲟⲩⲏⲧ** with silly words. Spiegelberg proposes to derive the description of the book from two Egyptian words meaning "true, or good skin," i.e., parchment. The costliness of the material as compared with the worthlessness of the words written on it certainly gives point to Shenoute's remarks.

7. This is merely a note to show that the two causative verbs **тсo** and **тuuo** can take a direct object without the connecting **u**.

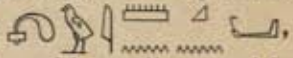
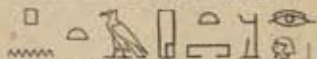
8. Spiegelberg here traces the variations in vocalisation of IIIae inf. verbs. He gives nothing really new, but merely supports Sethe's investigations.

9. The Coptic word for "sandal" was either masculine or feminine, but the masculine, in the dual form, survived. In the construct form the meaning changed and can mean "bosom," hence ΠΕΤΡΙΤΟΤΩ = "the nearest," is literally "He who is in the bosom of."

WIESMANN, H.— $\text{I} \Delta = \text{O} \Gamma \text{Z} \rho \Delta =$. A large number of quotations are given with the result that the derivation of this expression is evidently from O "the face," and not from I , "the voice." The meaning is "to be busy with, to be engaged in," with the underlying idea of "unruliness," hence "dissipation, laughter, entertaining."

VON BISSING, FR. W.—Die "Gottesstrasse." In the dream-stela of Thothmes IV mention is made of the Road of the Gods. Brugsch, in a passage to which little attention has ever been paid, notes that the Road of the Gods occurs also in the inscription of Piankhy, where it is called the Road of Sep, and led apparently from Heliopolis to the town which was the origin of the modern Cairo. The god Sep is known in the Book of the Dead, and the name is also preserved as an epithet of Osiris, and is closely connected with Heliopolis. The road appears to have been on the east side of the river.

Miszellen.

1. STEINDORFF, G.—In the Metternich Museum at Königswarth are two wooden coffins of the New Kingdom. One, of the XVIIIth dynasty, is mummy-form, and is painted black and yellow; it belonged to a certain . The other is of the XIXth or XXth dynasty, is coloured a golden yellow, and is covered with religious pictures and short texts. It still contains the mummy, who was an *uab*-priest of Amen called . "He of the watch house." It looks as though the coffin came from the great mummy-pit of the Theban priests at Thebes.

2. WIESMANN, H.—A further example of nouns formed with the qualitative and *peq*- (see LII, p. 130), is *peqcht*, "astrologer."

3. WIESMANN, H.—The phrase *neat unka2* is translated by Horner, "ends of the earth." But as *neat* is without the definite article, the genitive *nte* should be used. It is perhaps a kind of proper name which carries its own definition. The etymology is not known.

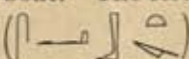
3. WIESMANN, H.—An unusual use of the word *uon* shows that it introduces the apodosis in a conditional sentence.

4. BISSING, FR. W. VON.—This is a suggestion that the artists who decorated tombs in the Old Kingdom had a "book of patterns" out of which they chose the designs, including the animals led as offerings by the servants, and that the name of the animal was sometimes wrongly copied.

5. BURCHARDT, M.—Two interesting parallels with Egyptian legends are given here. One is from the collection of *märchen* of Sidhi Khür: a woman bathed in a stream, which carried away two locks of her hair and left them on the bank where they were found by a maid of the king's. The king finally carried off the lady. The second story is from the collection of Ardshi Bordshi Khan: An army of ghosts demanded human victims. The rescuer set a pot of brandy before each ghost, who became drunk and all were then killed by the king's son.

Zeitschrift für Ägyptische Sprache, Vol. LIV, 1918,

SETHE, K.—Zur Komposition des Totenbuchspruches für das Herbeibringen der Fähr (Kap. 99, Einleitung). The chapter of "The Bringing of the Ferry-boat" is found in the Middle Kingdom; and Sethe has traced, from the examples remaining, many of the changes which crept in and altered the conception. The main


idea of the chapter is that the dead man (addressed as "O magician"), calls to the celestial ferryman to bring his boat. The ferryman makes various objections, as that the boat is all to pieces (, but is finally overruled. The original ferryman was *Ma-ha-f*, "He who looks behind him," but later he becomes merely the person who answers the dead man. The ferryman, in what is evidently the later version, is called the *Āken*; and the dead man tells *Ma-ha-f* to "Awake me the *Āken*." When the *Āken* is finally roused, he answers, "What is it? I am still asleep." On which the magician replies, "Bring me that [*i.e.*, the boat], if you will be provided with life. Behold, I come." The *Āken* then tests the knowledge of the would-be passenger: "Which are the two cities, O magician?" "They are the Horizon and the *shesemt*, I think." "Dost thou know those two cities, O magician?" "I know them." "Which are those two cities, O magician?" "They are the *Duat* and the reed-field." The *Āken*, as a last resource, objects to ferrying over a man who cannot count his fingers; the magician refutes this by triumphantly repeating a finger-counting rhyme. The order of development is shown thus:—(1) A short summons to an unnamed ferryman to bring the boat. (2) A similar but longer summons to the celestial ferryman, "He who looks behind him," originally the ferryman who brought the boat and who made the objections as to the boat's condition, but who is now only required to awake the *Āken*. (3) A similar conversation between the dead man (known as the magician) and a being whom he meets on his arrival in heaven. This personage is called "He who looks behind him," although he is not the ferryman and is only the awaker of the *Āken*. (4) A summons to the celestial ferryman, the *Āken*; this contains certain elements like those in No. 2, as well as the polite refusal to bring the boat, and the epithet "magician" applied to the dead man. It is needless to say that in a paper written by a master of the language, such as Professor Sethe, every statement and suggestion is of importance, both as to words and grammatical construction. [Trouble with the ferryman was evidently as familiar anciently as it is in modern Egypt.]

SETHE, K.—*Ein altägyptischer Fingerzählreim*. In the foregoing article mention was made of a person who, if he could not count his fingers, would be refused transport into the presence of Osiris. When the magician says that he can count, the celestial ferryman retorts, "Let me hear you count both your fingers and toes." Whereupon the magician recites a finger-counting rhyme of the type of, "This is the one that broke the barn," or "This little pig went to market." The Egyptian rhyme is full of puns on the numbers: "Thou hast taken the one; thou hast taken the one as the second; thou hast extinguished it for him; thou hast wiped it away for him; give to me then; what is smelt in my face; loose not thyself from him; spare it not; thou has illumined the eye; give me the eye." The lines go in pairs, each pair ending with the same word, with the exception of lines 5 and 6, which make a rhyme in our sense of the word, *i.e.*, two words of which the termination has the same sound. This is evidently done purposely to mark the change from one hand to the other. Sethe suggests that the whole rhyme refers to the Eye of Horus; that "the one" of the first line is the Eye, and that the feminine pronoun, which I have translated as "it," also refers to the Eye. As parallel examples of some of the phrases can be found in the Pyramid Texts, Sethe dates the composition back to the Old Kingdom. It is a well-ascertained fact that children's rhymes often originated in ancient

religious ritual; and it is extraordinarily interesting to find an original for one of these rhymes. This is actually the oldest known example of finger-counting verses.

SETHE, K.—*Das Pronomen 1. sing. "n-nk" und die Eingangsworte zum 17. Kapitel des Totenbuches.* The seventeenth chapter of the "Book of the Dead" contains the well-known phrase "I am yesterday and I know the morrow." In the religious texts of the Middle Kingdom the sentence begins , which has usually been taken as a variant of . The introductory words of the chapter are , which is often translated "Let the word come to pass. I am Atum." Sethe points out by various examples that is not the same as , but means "Belonging to me." At the same time he shows that is not the name of the god, but has in this connection its original meaning of "complete, all." The sentences then would read "To me belongs yesterday and I know the morrow," and "Let the word come to pass, [for] to me belongs all." The New Kingdom texts have completely lost this sense, which is preserved in the Middle Kingdom. Sethe takes the form of to be a compound of *n-i inwk*, the *n* of the dative followed by the pronoun of the first person singular (omitted in writing, as is so often the case) and emphasised by the absolute pronoun. This use of an emphatic pronoun is common in Coptic; the parallel phrase would be *NAI ANOK*, and it is also found in Arabic, *إِنِّي أَنَا*. The position of a prepositional phrase at the beginning of a nominal sentence is rare; this reversal of the usual order of words is also clearly for emphasis. The use of the form appears to have been confined to the Middle Kingdom.

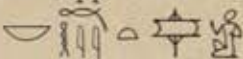
SETHE, K.—*Die angeblichen Schmiede des Horus von Edfu.* Brugsch first identified the of Horus of Edfu with the Coptic *BACNHT*, and explained the word as "smiths" or "metal-workers." Maspero suggested—and his suggestion has been universally accepted—that, in the campaign of Horus of Edfu and his "smiths" against Set, we have the far-off echo of the invasion of a flint-using people by a metal-working race. Sethe now proposes to jettison this theory, which practically rests only upon Brugsch's identification. The word is used from the Old Kingdom down to Ptolemaic times for a sculptor in stone or wood; it probably read *Kstr*, and has nothing in common with the name of the companions of Horus except the bone-sign. The usual way of writing the name is without the , i.e., *msnw*, therefore the identification with and with *BACNHT* falls to the ground. In the earliest example, which is of the Middle Kingdom, the word is written *msnw*, and a parallel text gives the sign as the determinative. Brugsch and Maspero both saw in the place-name a workshop or forge erected in the temple of Edfu for the

"smiths" of Horus, and read it as *MSNT*-city. But the sign can also read *bb*, which is an implement used in hippopotamus-hunting. The word *msn* can be determined with the sign of wood as well as the bone-sign. From the literary evidence the word seems to mean a harpooner, or the whole tackle of a harpoon. If this is so, the sign is easily explained by the fact that in predynastic times bone-harpoons were commonly used. Sethe suggests that the word *msn* is a form of the name of the two-barbed harpoon ↓ *sn* with prefixed *m*. [Sethe does not explain the sign . I would suggest that it is the case in which the sharpened harpoon-points were carried. I do not think a reel was ever represented among any fishing-tackle, otherwise the presence of the cord wound round the object and tied in a knot would suggest a reel. The harpoon had long been made of copper before the text in question, and therefore cannot be called a "bone-sign." This leaves Maspero's position unaltered.]

SETHE, K.—*Zum Inzest des Snefru*. Sottas has called in question Sethe's translation of the well-known genealogy of Nefermaat, which shows the closely consanguineous marriages so common in early times. Sethe brings forward further proof that Nefermaat was the son of Snefru; Nefermaat was "king's son," a title borne only by an actual child of a king, the son of a king's son being merely a "royal acquaintance." He also points out that, though the word "son" is sometimes rather loosely used, the meaning in a genealogy is always strictly limited to the actual son.

VAN DER LEEUW, G.—*External Soul, Schutzgeist und der ägyptische Ka*. The *Ka* has been a subject of much controversy, and Herr van der Leeuw brings forward evidence to show that it is (1) the life principle, (2) the double, (3) the guardian spirit. As the life-principle, the soul-power, it is not unlike the Melanesian *mana*. To be parted from one's *ka* is nothing else than to die. But the *ka* continues to exist after death; and the evidence seems to show that it is born with the man and governs his mortal life, but its real life begins after death. But a soul which can be severed from its body is a kind of external soul; and if the dead wished to share in a higher life, they were said to go to their *kas*. The *ka* as the double is well known in representations of the king. As the guardian spirit the *ka* is that form of the life-principle which is external to the body and for security's sake is hidden away in a secret place. As long as it remains hidden the person to whom it belongs is immune from death; but if the hiding-place is found the person has no means of defence. This duality is shown in Egyptian examples: "Thou (the God Geb) art the *Ka* of all gods . . . thou art God, for thou hast power over all gods." Geb has here secured the safety of his soul by uniting it with the gods. If the *ka* of the gods dies, Geb dies; but conversely, if he dies, the gods die. Therefore he protects them and they protect him. [The last word is far from being said on this complex subject. Further light might be thrown upon it by a study of the *qarina* of modern Egypt, the "double" of the opposite sex which comes into the world with each child. The African belief in the "ancestral spirit," which is partly incarnated in each successive generation, serves to explain completely the *ka* as external and also in-dwelling (see *Anc. Eg.*, 1914, 24, 162).]

SPIEGELBERG, W.—*Ein Heiligtum des Gottes Chnum von Elephantine in der thebanischen Totenstadt*. As a great number of granite-workers from Aswan


must have gone to Thebes in the course of business, it is natural to suppose that there must have been a sanctuary of their local god, Khnum of Elephantine, in the Theban necropolis where they worked. There is proof of this in several monuments from Thebes, either dedicated to Khnum in words or with representations of that god being worshipped. Spiegelberg publishes a small wooden stela, painted with a representation, in the upper register, of the god Khnum seated; a worshipper kneels in the lower register; and the dedication is to Khnum by . "Master of the North Wind," i.e., a man who knows wind-spells.

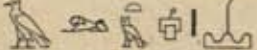
SPIEGELBERG, W.—*Die Darstellung des Alters in der älteren ägyptischen Kunst von dem Mittleren Reich.* In comparing the two portraits of Ra-hesy on the well-known panels, it will be seen that one represents a much older man than the other; the sharpened features, the wrinkle from the nose to the side of the mouth, the hollow under the cheek-bone, all show the advance of age. In the case of stout elderly men the wrinkle is but lightly indicated, the face being almost dropsical in its fatness. Figures in the round also represent old age. The best known of these is the ivory king from Abydos, which represents the bent attitude, the hanging mouth and the withered skin of old age; the large, warm, quilted cloak is another sign. In the slate statue of King Khassekhem from Hierakonpolis (Quibell. *Hierak.* XLI) the characteristic nose-to-mouth wrinkle, though not very deep, is still clearly marked. One of the best examples of the representation of a man at two stages of his life can be found in the two statues of Rahetep, high-priest of Memphis. One of these shows this "prince of the church" in the flower of young manhood, the other shows the same man when past his prime. The celebrated scribe of the Louvre is another case in point; the flabby body and the sharpened features represent a man verging on old age. Spiegelberg, like Capart, inclines to the belief that these representations of old age were not intended as portraits. He maintains that the great sculptors of the Old Kingdom did not make portraits but types, these types representing men at two different stages of life.

SPIEGELBERG, W.—*Eine Bronzestatuetten des Amon.* This bronze statuette represents the god Amon in human form with a ram's head. The figure is nude. Nude figures are not uncommon in the reliefs of the Old Kingdom, but nude figures in the round are rare at any period. The statuette is of bronze, originally overlaid with gold-leaf, and inlaid with gold wire; the eyes had also been inlaid. The ram's horn remains on one side of the head, and proves that the animal is the *Ovis Ammon*. It has always been remarked how wonderfully the Egyptians managed the anatomy of human figures with animal heads; in this statuette it is the anatomy of the face which is remarkable. The upper part of the face—forehead, eyes, ears and cheek-bones—are human, it is only the muzzle which is animal; and under the creature's chin is the beard which is appropriate to the gods. Spiegelberg puts the date of the statuette at the XIXth dynasty.

SPIEGELBERG, W.—*Der Maler Heje.* Schäfer has suggested that drawings on potsherds and limestone-flakes are not always free sketches, but are often memory-copies of some original, and Frau Luise Klebs remarks that the artist only noted down what interested him artistically. Spiegelberg here publishes a sketch which


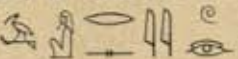
was found in the neighbourhood of its original, at Deir el Medinet. In this cemetery is the tomb of Huy (Heje), a great artist who lived under Rameses III; and on the wall of the tomb is a portrait of the artist, probably by himself. The sketch on limestone, found in a tomb close by, reproduces the figure with sufficient fidelity to make it possible to recognise it even if the inscription had not been copied also. It is evident that it was the representation of the artist's streaming hair and of his upturned foot, as well as the flowing lines of the whole figure, which attracted the copyist.

BONNET, H.—*Die Königshaube*. The *nms* headdress of the King is made of cloth, which is taken straight across the forehead and behind the ears, and covers the whole of the head; at the back it ends in a roll of the material, the so-called pigtail, in front a long lappet falls over each shoulder; on each side it is pushed out into a rounded form by the mass of hair below. The cloth is pleated in folds of varying dimensions. A similar headdress is the , which differs from the *nms* in being perfectly smooth and having no lappets, the pigtail is flatter and broader. The *hht* was worn by women, and according to Borchardt was worn by all Egyptian ladies under the wig. [In this they would resemble their modern descendants who, when in native dress, wear a handkerchief tied over the head in a peculiar way under the veil.] The *hht* is represented in the lists of property on Middle Kingdom coffins. On statues and reliefs the *nms* is known as early as the IVth dynasty, but the *hht* is not found till the New Kingdom. Still, the method of arranging the headdress shows that the one is the simpler, and therefore probably the earlier, form of the other. In the *hht* the cloth is not folded in any way, but in the *nms* the folds are a characteristic feature; in the *nms* also the cloth is held in place round the forehead by what appears to be a metal band.

SPIEGELBERG, W.—*Eine Totenliturgie der Ptolemäerzeit*. The papyrus 25 of the Egyptian collection at Vienna has been published by von Bergmann as a list of gods. But it also contains a very interesting funerary liturgy written in demotic for a lady named  Artemisia. It ends with the instruction to carry the bier with the body to four places, probably shrines; at the first, the head shall be to the north, the feet to the south; at the second, the head shall be to the west, the feet to the east; at the third, the head shall be to the east, the feet to the west; at the fourth, the head shall again be to the north, the feet to the south. Various offerings and ceremonies probably took place at each shrine. Then follow these words: "Afterwards comes Horus. He smites the wicked one, while the children of Horus are in the hall. . . . There appears this god Osiris, appearing in the Nun." Spiegelberg takes this as a direction to perform the mystery-play as part of the funeral ceremony.

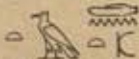

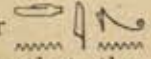


SPIEGELBERG, W.—*Der demotische Papyrus der Stadtbibliothek Frankfurt a. M.* This is a marriage-contract in which a concubine is raised to the position of a wife. The eldest son, who at the time of the marriage, was already in existence, is mentioned by name; this being the only instance known of such mention by name. The child is, by authority of the parents, to inherit equally with any future children. Dr. Joseph Partsch adds a short legal commentary on this

5. The fragment here published belongs to the demotic inscription of Parthenios, published in Vol. LI, p. 81. The date of the inscription was in the last line of this fragment, but unfortunately the actual numbers are broken away.


6. The name which in Greek is written *Θουτορχῆς* is derived from the Egyptian  "Thoth knows him." Griffith has tentatively suggested that the Greek name *Θουτρώσις* is derived from the above, but Spiegelberg thinks that its real origin is  "Thoth watches," a form of name which is not uncommon.

7. A mummy-label in the British Museum has a demotic and Greek inscription. The Greek gives the date in the co-regency of *Publius* Licinius Valerianus and *Publius* Licinius [Valerianus] Gallienus when a third *Publius* Licinius Cornelius (Saloninus) Valerianus (Gallienus) was Caesar. The abbreviation, which refers to the three rulers of the same name, occurs only on this label, and may be a popular designation. The date is May 3, A.D. 256.


8. This is a note on the demotic writing of the name of the goddess *R't-twy*, "Rā-t of the two Lands," Rā-t being the feminine form of Ra. Rā-t *twy* was the local goddess of Hermonthis.

SPIEGELBERG, W.—*Τηνορχωνσις*. At the end of the New Kingdom there are found personal names which mean "Portion, or half," of a god, e.g.,  *dni*  *ti-t* "The part of Bast," or  "Part of Khonsu." The interchange of  and  shows that the *n* had already been lost in pronunciation. The *t* of the definite article would coalesce with the first letter of the noun, and the name *Ti-dni-t n Hnsw* would become in Greek *Τηνορχωνσις*.


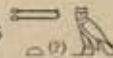


SETHE, K.—*Die Bedeutung der Konsonanten verdopplung im Sahidischen und die Andeutung des z durch den übergesetzten Strich*. Sethe is against Erman's explanation of the doubling of consonants in Sahidic, and points out that it occurs only after the short *e* which is indicated by a stroke over the letter. The doubling occurs with the letters **β**, **λ**, **μ**, **ν**, and **ρ**. According to Sethe this is not phonetic, but is an entirely graphic convention, which came into use before the introduction of the stroke. Thus a word written **ϣϣϣϣ** must be pronounced *hēmē*; without the reduplication it might have represented the sounds *hmē*, or even *ēhmē*.









SPIEGELBERG, W.—*Koptische Kleinigkeiten*. 1. The Coptic **ϣ** "Quarry" is derived from the Egyptian word  which has the same meaning. In the Coptic version of Judges vi. 2, when the Israelites sought refuge from the Midianites, they dwelt in dens, and caves, **ϣϣϣϣ ϣϣϣϣ** "The quarries of the quarry-men."

2. The word **ⲛⲉⲁⲙⲓⲧ** following a proper name has hitherto been considered as an epithet meaning "the abstemious." Spiegelberg now points out that the man's trade is often mentioned after his name, as "Father Jacob the builder," or "Phibammon the carpenter." **ⲛⲉⲁⲙⲓⲧ** then probably means "the weaver" from **ⲙⲱⲩⲉ** "to weave."

3. The Coptic **ΘΒΑΙ** has hitherto had no known derivation. Spiegelberg has already shown that **ἘΒΑΪΩΤ** is the Coptic form of  **ἘΒΑΪ** or **ΘΒΑΪ** would then be a Nisbe-form meaning "to be upon."

4. In the Coptic inscriptions from the convent of Jeremias at Sakkara, published by Sir H. Thompson, a man is given the epithet of **ΦΑΤΩ**, which is left untranslated. Spiegelberg thinks this is a variant of **ΠΛΑΥΣ**, "the carpenter," and quotes a similar form, **ΖΑΤΩΤ** for **ΖΑΥΩΤ** "Goldsmith," in support of his suggestion.

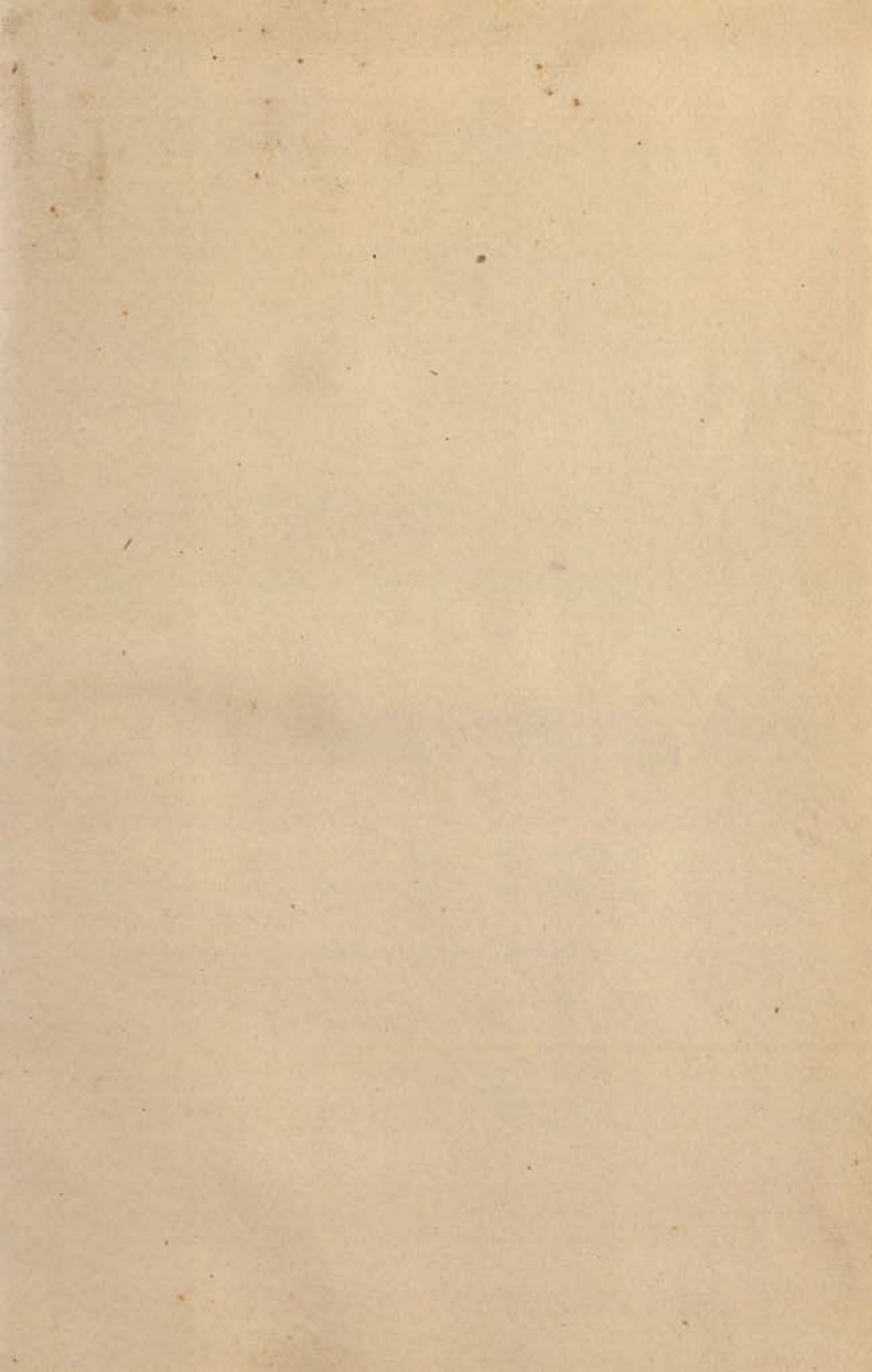
5. The Coptic **ⲭⲟⲡⲓ**, "to wink," is derived from an Egyptian original, . This appears as early as the coffin-texts published by Lacau (where, however, it is copied as  , the  being doubtful), and also in the tomb of *Ti* at Thebes.

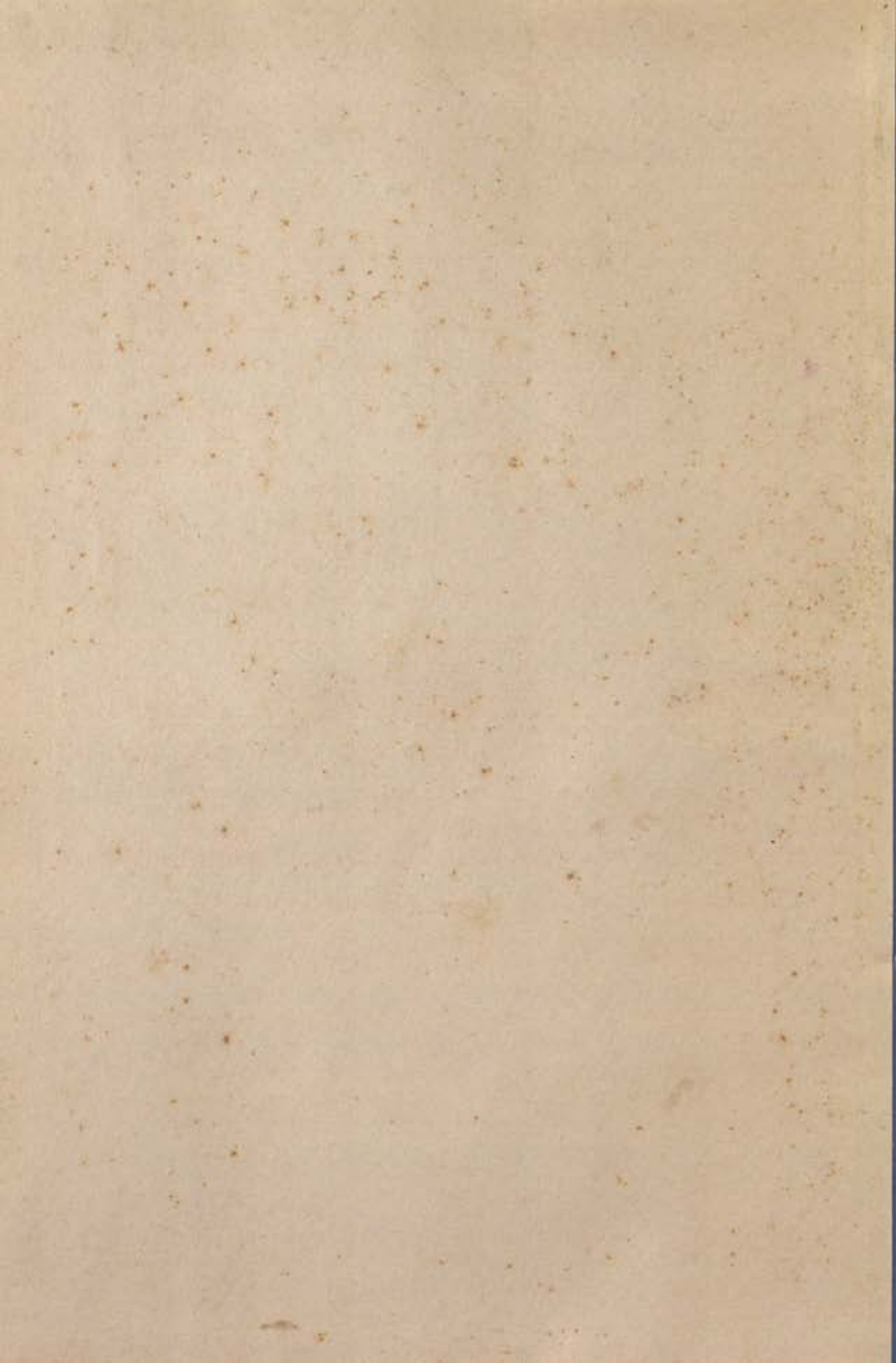
SETHE, K.—*Miszellen*. Sethe does not agree with von Bissing as to his suggestion that the word  is a mistake for  and has been wrongly used by the Egyptian artist. On the contrary,  is rightly used for a female goat, the name of the male being . The word  means the wild cow; the wild ox is *sm*, and is the animal whose feet, made in ivory, support the furniture of early times, and who was hunted by Amenhetep III. Its name, *sm*, seems to be connected with the word *sm* "to slay." It is not the hartebeest or bubale with lyre-shaped horns, which is called    in Egyptian. A characteristic peculiarity of the *sm* is that in standing its tail is held between the legs, but in sitting or lying down the tail is held stiffly out.

SETHE, K.—The two Nile-gods, who bear respectively the symbolical plants of Upper and Lower Egypt on their heads, are represented as uniting the Two Lands. They are themselves the personification of the two parts of Egypt, as Gauthier and Jequier have already pointed out. On the statue of Amenemhat III published by Maspero, they are actually called Upper Egypt and Lower Egypt.

MÖLLER, G.—A lazuli figure of Taurt, bought at the Kennard sale, shows the goddess in her usual form as a hippopotamus standing on her hind-legs. It was not intended to be worn as an amulet, but under the feet is a short peg to fix it into a base. Through this peg a cylindrical hole has been bored up through the legs into the abdomen of the figure. The hole is filled with a doubled-up tube of thin gold which contained a few shreds of linen. This was an offering from an expectant mother for a safe delivery. Another figure of Taurt in wood had had the abdomen hollowed out and finished with another piece of wood, which was glued on after the insertion of a piece of a garment. A faience figure shows the goddess in the act of suckling, the right paw holding the left breast. In place of the nipple is a hole communicating with a hollow inside the figure. If milk were put in this hollow it would trickle out of the hole. The idea seems to be that the dedicator of the figure would thus ensure adequate nourishment for her offspring.







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